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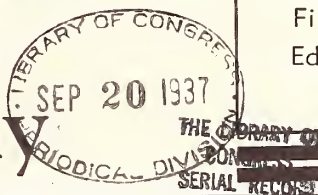
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A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Commu-
nity Leaders



Vol. 4

SEPTEMBER 15, 1937

AUG 21 1938

No. 1

Make Survey Of Educational Film Values

THE heat of the New York summer has witnessed perhaps the most important step towards the utilization of motion pictures in education which has occurred since the first crude strip of film was turned out by the Edison laboratories in New Jersey many years ago.

In a projection room on Broadway within a stone's throw of Times Square, seven panels of educators, each headed by a specialist in his field, have previewed nearly 2,000 films. Most of them were short subjects made for exhibition in commercial theatres. Travelogues, scientific subjects, musical and architectural films, films with biographical and historic content were among them.

Out of the 2,000 films reviewed hundreds were discovered which could be utilized in their present form, or with slight re-editing adapted to classroom use.

The experiment represents a unique cooperation between educators and the producers of entertainment films, since it is the first time that the vaults of the pro-

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Films Show Right and Wrong Of Driving

While the police department of Richmond, California, has no intention of going permanently into the movie-making business, it did experiment with the celluloid medium as a part of a community traffic safety campaign.

Films played the role of Good Samaritan by demonstrating the right and wrong ways of operating an automobile, through a very interesting picture made

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Films Reviewed In Current Issue

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The Road Back, page 5;
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"The Life Of Emile Zola" Opens To Educational Fanfare



One of many dramatic scenes in "The Life of Emile Zola."
Zola reads "J'Accuse" to his friends.

WITH a fanfare of educational trumpets Warner Bros.' *The Life of Emile Zola* will make its appearance in theatres throughout the country.

An eight-page article in *Scholastic Magazine*, written by the editor, Mr. M. R. Robinson, with an introduction by no less distinguished an authority than Prof. William Heard Kilpatrick,

professor of the Philosophy of Education at Columbia University, initiates the fanfare. It was prepared because in the opinion of educators "Zola" contains such admirable classroom material.

The article contains not only a synopsis of the film itself, but much interesting data about Zola's life, and particularly about

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School Head Approves "Good Earth" Display

Vierling Kersey, Superintendent of the Los Angeles Public schools, shattered a precedent and gave fine cooperation to the motion picture industry when for the

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Popular Mickey Mouse Is Given Dual Honor

Two new honors have just been showered on Mickey Mouse, who vies with Shirley Temple for popularity as the prime favorite of the films.

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Motion Pictures Figure In The Plans For The 1937 Children's Book Week

MOTION pictures are for the first time to be given a feature place in the plans for Children's Book Week, to be celebrated November 14 to 20.

The fortunate advent of two films which are sure to prove of paramount interest to children, at a time when the attention of

juvenile readers throughout the country is focused upon the romance that lies hidden between the covers of books, is the reason for the new departure.

The films are *The Adventures of Tom Sawyer*, now being filmed by United Artists with a new

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Students See Paris As Award For Film Essay

ONCE more two American students have motion pictures to thank for an opportunity to see Europe without expense to themselves and under exceptionally happy auspices. They are Jean Coleman, a student at Simmons College, and John Moran, a recent graduate of Brown University, now teaching at the Marlboro, Massachusetts, High School, who were back August 30 after their first European adventure.

The highlights had been the trip to and from Havre on one of the largest and most famous of ocean-going ships, the French liner, *Normandie*, and fifteen days in Paris as the guests of the French government, with incidental opportunity to familiarize themselves with all the interesting facets of the great International Exposition now in progress there.

The Santa Claus who presented them with this gift, considerably in advance of Christ-

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Wind Up Six Years Of Jr. Matinees In N. J.

Culmination of six years of successful children's matinees in Hackensack, New Jersey, was reported by Mrs. Fred B. Ross, long active in the film appreciation movement in that city, at the beginning of the summer season. These events, held Saturday mornings at the Fox-Skouras Theatre, have had an average attendance of from 1,200 to 1,500

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Exhibits Form Basis Of Permanent Album

An interesting new use for exhibits on leading films of historical or literary value issued by the producers is reported by the Harvard School of Los Angeles. After being posted in the library and then circulated to the English and history classes, the exhibits traveled to the art department, where they were cut up into individual pictures and mounted in an album for use in connection with costume study and period art.

Calif. Council Counts Youth Firm Friends

For a long time the Better Films Board of the Women's Council of Sacramento, California, has had an enviable reputation in the motion picture field. The fact that fully 90 per cent of all the members who are eligible to attend its meetings answer "present" every time the roll is called is one of many testimonies to the vitality of its program.

But it is in the establishment of cordial relationships with the young people of the city that its work is perhaps unique.

Phone for Information on Films

Mrs. Josephine Haug, serving for the eighth successive year as chairman of this 16-year-old film organization, reported on a recent visit East that she has not less than 150 telephone calls a week at her home from those who seek information about the film programs of Sacramento theatres and that most of these come from boys and girls in their teens.

When a film opens in Sacramento, representatives of the Better Films Board attend the first showing. Not later than 5 o'clock on the opening day their review of it is in Mrs. Haug's hands and by opening time the next morning it is posted in the City Library, the YWCA and the YMCA. Most of the young people wait until those reviews are available, but in case they are eager to go to the theatre on the opening date they rarely fail to consult Mrs. Haug.

Not long ago a young girl who is one of Mrs. Haug's consistent telephone acquaintances got unexpected permission from her parents to go to the theatre. She failed to put in her accustomed call. The next night Mrs. Haug met her, almost sobbing. The film she had seen had been much too mature for her. She felt that her quarter had been wasted. "I've learned my lesson," she confided. "I'll never do it again."

"It isn't often that that happens, however," Mrs. Haug remarked. "Pictures are so good these days that it is rarely indeed that we cannot recommend a film. When we do see one that we do not particularly care for, we don't give it a rating at all. We completely ignore it. We find that by far the most telling method."

Lucky Winner To Get Journalism Training

A scholarship at Marquette University School of Journalism is the happy prospect which confronts some young, would-be publicist. It is a prize offered by James Keith, publicity director of the Fox Milwaukee theatres, to the boy or girl who prepares the best trailer copy and newspaper advertising upon a current MGM feature film, with the press book of the film as text book and inspiration.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

EDUCATION through motion pictures is a painless process, which is one of the important reasons for using them in the schools. Even more significant, however, is the fact that they provide effective motivation.

This motivation takes place not only in schools, but also in the theatres. People are inspired to think while they are being entertained. The purpose of this column is to share the thoughts which are stimulated by the stream of motion pictures seen every week by 88,000,000 people.

Each should do his own thinking, but there are joy and stimulation in comparing one's ideas with those of another. Thus do we broaden our interests and understanding, and fit ourselves to live happily and successfully with others.

THE LIFE OF EMILE ZOLA (Warner Bros.)

The greatness of Emile Zola is based on his dedication to human justice. When he was fired from his first job because of his unpopular writings about the poor, the underprivileged and the outcasts, his employer said, "Then go ahead with your scribbling, and maybe a lean stomach will teach you better."

To which Zola answered, "But a fat stomach sticks out too far, Monsieur Larue. It prevents you from looking down and seeing what is going on around you. While you continue to grow fatter and richer publishing your nauseating confectionery, I shall become a mole, digging here, rooting there, stirring up the whole rotten mess where life is hard, raw and ugly! You will not like the smell of my books Monsieur Larue. Neither will the public prosecutor. But when the stench is strong enough maybe something will be done about it! Good day." But Zola was the exception. He did not starve nor was he persecuted. Instead he won wealth and fame.

Security, ease and possessions in time, however, seemed to make him less responsive to the distress about him. It was his old friend Cezanne who shocked his complacency by reminding him of his early enthusiasm for justice and it was Cezanne's picture that made him change his mind after he had refused the plea of Mrs. Dreyfus for help. And Zola's case is more or less typical of those who succeed.

How easy it is for one who has arrived at fame and fortune to say "I've lived my life. I have had enough of fighting, turmoil and strife. I'm happy, contented here, Why should I—?" Well, why should any of us heed the cry of need in the world when the easy road is to do nothing about it?

STELLA DALLAS

(Goldwyn-United Artists)

Why is it that some people cannot rise to their opportunities? Tragedy for Stella Dallas came through her lack of vision. She reached for a bauble and missed life's richest rewards. Was it a limited background that enabled her to see no farther than her own little community, or was it an egotism that preferred immediate flattery to the struggle for high goals?

She missed her opportunity, but she would go to the limit of self-sacrifice to see that her daughter did not miss hers.

THEY WON'T FORGET

(Warner Bros.)

Prejudice is inherited—passed on from generation to generation by the power of social pressure. Few there are brave or strong enough to resist.

This particular picture has as a background the War between the States, but the moods and tempers portrayed are present wherever prejudice raises its ugly head. Justice is forgotten. Reason is abandoned. Unexplainable hatred makes honest people lie and kind people kill.

The most despicable politician is the one who stirs up prejudice as a campaign technique, but few there are who do not stoop to that level. The prosecutor wanted to be governor and was willing to climb over the dead body of an innocent victim.

How can society inoculate itself against the contagion of the plague of prejudice?

WEE WILLIE WINKIE

(20th Century-Fox)

Priscilla: Why is everybody so mad at Khoda Khan?

Colonel: We're not mad at Khoda Khan. England wants to be friends with all her people, but if we don't shoot Khoda Khan, Khoda Khan will shoot us.

Priscilla: But grandfather, I don't want anybody to get killed.

Colonel: Neither do I, my child, but don't worry your little head about that any more tonight.

Priscilla: O, I wish something could be done.

But Priscilla did more than wish; she acted, and although the story has the ear-marks of unreality, one does feel that child-like faith and courage might make a significant contribution to peace and goodwill.

When Priscilla's grandfather learned that she was in Khoda Khan's fortress, the Colonel seemed perfectly willing to sacrifice the lives of most of his men to secure her freedom. Why is the life of one person more valuable than another? Voluntary sacrifice of life will go on as long as unselfish idealism exists, but

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Novel Scenes In The Studios

By The Observer

NOT all the fun of watching the making of pictures comes when, in a small circle of brilliant light, a group of actors performs, the cameras turn and action is recorded according to schedule. In the hidden corners of moviedom other things besides film acting are transpiring, things equally important to the final film. Come with us to see them and you will at last have had a real glimpse of the "behind the scenes" Hollywood.

With the Film Cutter

Take, for instance, the work of the cutter, or film editor, as he prefers to be called. Lloyd Nesler is cutting a film hurricane these days for Mr. Goldwyn's South Sea Island picture, *The Hurricane*. Included in the mass of film that pours in upon him from the various stages are thousands of feet of sound track marked with the roar and whine of furious gales, the booming of waves, the crash of buildings and the shouts and screams of terrified men and women. Most of the sound has been recorded separately from the action. Thus the variegated noises must be clipped and trimmed and assembled with matching action. Incident to this Mr. Nesler runs the film of one day's work through his movieola (miniature projector). The images that pass in swift review comprise a strange mixture of falling trees, running natives, racing waves and terrified faces. Each has its place in the dramatic pattern. Exactly where that place shall be, however, is a question that the cutter, the director and the producer must decide. Before he has finished, Director John Ford will have shot about one hundred thousand feet of hurricane action alone. The sound department will have recorded about the same amount of footage. In the final release the hurricane will be reduced to about two thousand feet. All of which gives some idea of the magnitude of the cutter's work.

The Sound Recorder

Other men there are whose lives are merely great elongated ears. They earn their daily bread by listening eight to ten hours a day, as they twirl meters and knobs on a panel in the sound recording room. By means of a machine that converts the sound on a nearby stage into light, they record the required selected parts on film. These men come to know famous voices, although they may never see the owners face to face. Improvement in diction and voice control of actors and actresses in the era since sound came to pictures has been astounding, they will tell you. Eight years ago, all the gadgets in the recording booth couldn't help most of the voices, but today the good ones have acquired the knack of "pitching" their voices and all that is required is to trim off a

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Longtime Film Worker Lauded

Too late for cataloguing in the May issue of *THE MOTION PICTURE AND FAMILY* came news of an honor paid to a longtime worker for motion pictures.

Cited by the Golden Rule Foundation for "distinction in the profession of motherhood" was Mrs. Willis P. Miner of Mountain Lakes, New Jersey, just retired from the active chairmanship of motion pictures for the New York City Federation of Women's Clubs and in special charge of motion picture activities in schools and libraries for the Motion Picture Department of the New York State Federation.

Seventy-five years old, mother of three children and grandmother of 14, Mrs. Miner makes several trips to New York City each week from her suburban home to work actively in the interests of motion pictures so that the younger generation may grow up with right standards of motion picture taste.

Juniors Give Movie Education By Radio

Members of the Junior Motion Picture Council of New Haven, Connecticut, have taken to the microphone to spread news of film activities. Every Saturday a Council from some New Haven School has conducted a broadcast over station WELI. The first was a skit on "The Origin and Progress of Motion Picture Councils," presented by a group of Hillhouse students. Later a representative of Sheridan Junior High talked on "Selecting the 12 Best Movies of the year." Another talk was given by Bassett Junior High on "How to Judge a Motion Picture." Subsequent Councils broadcasting were Hamden High, Fair Haven Junior High, Commercial High, Truman School, Boardman Trade School and Troup Junior High.

A discussion by the Camp Fire Girls and the Boys Club was another feature.

Even Movie Ushers Get College Training

Motion Picture Appreciation courses are no novelty in colleges and universities these days. Unique, however, is the course established at Southwestern College in Memphis, Arkansas, this summer, to train students for service as ushers in a movie theatre in West Memphis. The course of study, under the supervision of a practical theatre man, lasted for two weeks, with two hour class periods every evening. Those who made the most satisfactory rating were guaranteed positions and the salaries they receive are to be used to help defray college expenses.

WHO'S WHO IN BETTER FILMS

TO WOMEN'S groups with an active film program, the careers of women directors in Hollywood are always of paramount interest. One reason is perhaps that there are so few of them.



Dorothy Arzner

Until fairly recently, Dorothy Arzner was the only woman in the film capital with full directorial powers. Another is because women directors in Hollywood could, should and probably do, interpret the feminine viewpoint about pictures more ably than the average male director.

In fact, it was the conviction that they could that first encouraged Hollywood's and Columbia's ace woman director, Miss Arzner, to invade that field. "The greater part of the motion picture audience is feminine. Box office appeal is thought of largely in terms of the women lined up at the ticket window. If there are no women directors there should be," was the philosophy with which Miss Arzner approached her first film job.

She Started as Stenographer

With characteristic modesty and excellent common sense, she evidenced her willingness to start on the lowest rung of the ladder by taking a position as stenographer in the scenario department of a major studio at \$15.00 a week. Once firmly entrenched she was always on the lookout for opportunity, and never failed to seize it by the fetlock. Successively, she became manuscript reader, script clerk and cutter. After she had edited, cut and pieced into harmonious whole millions of feet of film, she concluded she was qualified for screen writing and turned out several original scripts. By that time picture magnates had waked up to the fact that there was such an individual as Dorothy Arzner and she got a chance at an assistant directorship. From that point,

it was not a particularly far cry to a directorship.

Miss Arzner's first solo film was an appropriate and characteristic one for Hollywood's first woman director, a dramatized style parade entitled *Fashions for Women*, starring Esther Ralston. She made it highly individualistic, however, by incorporating her own system of directing, in which she not only handled the megaphone and put the players through their paces, but worked first with the writer before the picture went into production at all, and later supervised the cutting and editing, so that the film from start to finish was an Arzner product. Since that first film, there have been plenty of stellar productions with which Miss Arzner's name has been identified. *Sarah and Son*, with Ruth Chatterton starred, was one. *Christopher Strong* with Katharine Hepburn was another and *Craig's Wife*, the Pulitzer prize play, a third.

A High Type of Business Executive

Miss Arzner has many characteristics that are a sound source of satisfaction to women who are interested in the progress of business and professional women and the impression they make on the public. Low voiced, exceptionally well poised, dressed always during business hours in trim, tailored costumes, she typifies the finest kind of woman business executive. An indefatigable worker, she earns the respect of her associates by her industry as well as her competence. Absorbed as she is in films, however, she is not a one-track-minded person. Between pictures, and even occasionally during pictures, she sandwiches in wide and catholic reading and she is an ardent devotee of swimming, hiking, horseback riding and other outdoor sports.

In fact, Hollywood's pioneer woman director is a gentlewoman par excellence, of whose film achievements women's organizations have every reason to be proud and from whom much that is worth while may be expected in the future.

Film Program Is Launched By Columbia

PRECEDED by the announcement by Dr. James S. Egbert, director of University Extension at Columbia University, that "the present status of the commercial motion picture warrants serious recognition by university authorities," Columbia will this fall establish a new division entitled Film Study, to function under the Extension Department.

Twenty Illustrated Lectures

The initial phase of the course will be a series of 20 illustrated lectures on successive Wednesday evenings beginning October 27 in the McMillin Academic Theatre at Columbia. Actors, directors, critics, writers will be pressed into service as speakers, the list including Gilbert Seldes, Mark Van Doren, William C. de Mille, Terry Ramsaye, editor of the *Motion Picture Herald*, Morris Ernst and others of equal prominence. Accompanying their lectures, which are designed to foster the intelligent appreciation of motion pictures, will be showings of specially selected films, new and old, domestic and foreign, fictional and documentary.

In addition to this popular course, designed primarily for those who have not time for academic study of the film, Film Study will offer a 23 week course for those more seriously interested in motion pictures and the technical problems involved in their production. This will be held in the private screening room of the Film Library in the Museum of Modern Art and will be under the direction of John Abbott, director of the Film Library, and Iris Barry, its curator. Cameramen, cutters, laboratory technicians, directors and others who play important roles in film production will be drafted to talk of their problems. Two trips to motion picture studios will be included in the course. Enrollment will be limited to 30.

As the climax of the year's activities Film Study will sponsor next April an International Amateur Motion Picture Show, to be given in cooperation with leading amateur film organizations and also prominent educational groups in this country, England, Canada and Japan.

This, like the illustrated lectures, will take place at the McMillin Theatre and amateur films of outstanding merit from Austria, Australia, Canada, Czechoslovakia, England, France, Holland, Scotland and the United States will be screened. Film Study will award a certificate of merit to each film screened.

Dr. Russell Potter, Associate Director of University Extension, is chairman of the Advisory group for Film Study and associated with him are colleagues from the departments of architecture, engineering, zoology, history, archaeology, English, education and music.

New Committee Begins Film Activities In Dec.

Twelve newly appointed motion picture chairmen, each representing a different denomination of the Protestant Church, will shortly begin motion picture activities in Denver. They are appointees of Mrs. Charles P. Woodworth, who heads the newly created department of "Movies and Radio" of the Federated Council of Church Women of that city.

Ambitious plans are on foot to make church people movie conscious and Denver moviegoers conscious of the church viewpoint.

Salem Picture Inspires Building Model Village

School and library exhibits on Paramount's *Maid of Salem*, issued in the spring, had many novel uses. One of the most interesting has just been reported by the library of Ashtabula, Ohio.

"The display was turned over to our art teacher for planning a project in which the children made a model colonial village. It turned out to be very popular and the pictures came back well thumbed. However we were glad to know it had been of so much use," the librarian writes.

Film Teaching Plan Described By Dr. Keliher

"WITHIN a few years the modern medium of motion pictures may be invoked to carry the social message of the hour to all of young America. When it is, we shall find that it constitutes perhaps the most powerful instrument yet discovered for formulating the ideals of the younger generation, imbuing them with a sense of their responsibility as citizens, and inspiring them with a desire to make a constructive contribution towards the solution of the problems of the day."

The speaker is Dr. Alice V. Keliher, Chairman of the Commission on Human Relations of the Progressive Education Association, and the inspiration of her remarks is an experiment which has been carried on during the past summer to determine the best methods for utilizing on a broad scale the social values which exist in screen productions.

\$75,000 Grant Finances Project

A grant of \$75,000 from the Rockefeller Foundation has financed the experiment and motion picture producers have cooperated by giving Dr. Keliher's committee access to their storerooms.

The project has been carried forward in true laboratory fashion. Dozens of feature films have been reviewed in their entirety by a committee of teachers assembled for the purpose from all sections of the United States. Out of these dozens approximately fifty have been selected which present with unusual vividness and power problems of individual adjustments, family relationships or the broader social questions of the day. These have been cut to one and two reel length and carefully re-edited so that every screen moment is pregnant with possibilities for discussion or emphasizes some powerful social lesson.

"In this work of reviewing and selection we have used a group of seventeen teachers chosen from schools of varying types," Dr. Keliher says. "They have come from metropolitan centres, from small American cities, from rural districts, from public and private schools. Some of them teach in congested slum areas; others in the better residential sections of large cities. Together they represent a varied and cosmopolitan viewpoint."

"We have used this group of teachers not only to determine which films were best adapted to provoke discussion in the field of human relations, but also to participate in group discussions of the films. Students have been recruited from different sections. On one day we have had boys and girls from the better class suburban homes; on the next they have come from the tenement districts. We have shown each group a film and then allowed one of the students to open discussion. "Sometimes this has run un-

FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

GRANTED that the printed page, the radio, the stage and the motion picture are the great disseminators of American culture, let us in our study this year keep in mind what the motion picture does for us that the other media cannot or do not accomplish with such vividness and effectiveness.

We are a story-loving people and we enjoy learning our facts as well as realizing our fancies in story form. We demand of any medium of communication that it must hold our interest and that it must be convincing, so that we may believe it. Consequently, the inevitable standards that we apply to any motion picture are first that it must entertain us and second that it must give the illusion of reality, whether it portrays the known or the imaginary, places or persons, the past, present or future, material objects or moods and emotions. Quite a challenge, isn't it, for the motion picture to meet!

With these ideas in mind, let us consider the essential contribution to our understanding made by several of the notable pictures of the day. Note how the pictures overcome the limitations of time, of space, and of materials. Are they convincing? Do they seem real?

VOGUES OF 1938

(Walter Wanger-United Artists)

This is the most sensational of color pictures. It overflows with riches like the chests in Ali Baba's cave. Gorgeously arrayed girls display stunning gowns, jewels, furs and all that represents feminine luxury. And just as lavish are the entertainment features, among them a negro dance of macabre interest being the high point. Equally fascinating is a panoramic view of the sky line of Manhattan at dawn.

FIREFLY (MGM)

Firefly, too, is an audio-visual

treat. Based upon a story of Napoleonic intrigue, this elaborate musical spectacle brings not only mass shots, superbly photographed, beautiful music from golden voices and pictorial revelations of a spectacular period and places, but also gripping emotional thrills. Most charming of all, however, is a delightfully simple little interlude, "The Donkey's Serenade," which is in reality a photographic masterpiece.

HIGH, WIDE AND HANDSOME (Paramount)

Another production with a wide sweep is the story of the struggle to establish the oil industry in Pennsylvania about 1859. It is rousing melodrama, with a grand free-for-all fight at the climax when a circus outfit joins the pipe-line builders to overcome the wicked railroad opponents. Charming music, appropriate to the period; adds to the effect of authenticity.

SOULS AT SEA (Paramount)

Souls at Sea is a picture of far different sort, but no less broad in scope. It depicts the events of a sensational shipwreck on the high seas and its aftermath. The mighty sweep of the great ships under sail, the cataclysmic wreck and the unendurable strain in the over-crowded life-boat all impress us with their immensity and overwhelming power. And equally of interest are the human beings and their strong emotional relationships.

THE ROAD BACK (Universal)

If you missed this picture, make a special point of seeing it. For strength of theme, consistency of purpose and grasp of details, this anti-war picture has no equal. Of course it is grim, but it is revealing of what we ought to know and it is convincing.

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Library Frames An I. Q. Test

WHAT is your Motion Picture Intelligence Quotient?

The Motion Picture Committee of the Northville, New York, Public Library wants to know.

With a view to discovering whether the average motion picture enthusiast is really informed about films and the subject matter they cover, the Committee has formulated a timely series of questions dealing with recent pictures. These are being tried out experimentally and if they awaken interest other series will follow.

The motion picture-patron who gets a 100 per cent scoring for his answers is presumed to make good use of his time at the movies. With a slight percentage of mistakes he is still credited with having a commendably high IQ.

Below is the set of questions with answers appended. Perhaps readers of THE MOTION PICTURE AND FAMILY would like to try them out on their friends.

Try These Questions on Your Friends

1. What were the *Silent Barriers*? The Rocky Mountains.
2. For what is *Saratoga* most famous? Horse racing.
3. What does *Camille* really mean? Lady of the Camellias.
4. *A Star is Born* only because she has a determination to pursue what? A career.
5. Upon what island was the crew of any captured *Slave Ship* hung? St. Helena.
6. *Becky Sharp* saw the inception of what famous battle? Waterloo.
7. *The Knight Without Armour* lived during the reign of what Russian rulers? The Romanoffs.
8. *Romeo and Juliet* belonged to what families, respectively? Montagues and Capulets.
9. What boy learned honor and became a *Captain Courageous*? Harvey.
10. What man attempted to win the love of *The Toast of New York*? Jim Fisk.
11. What is *Lloyds of London*? An insurance organization.
12. What famous pass is the climax when *Wee Willie Winkie* desires to end bloodshed? Khyber Pass.

Students See Paris As Essay Award

(Continued from Page 1)

mas, was Metro-Goldwyn-Mayer, and the trip came as the reward for the two best essays on "Why I Would Like a Trip to Paris," submitted by competitors in a *Captains Courageous* contest. An ocean voyage was considered the most appropriate award in connection with a film that smacked so definitely of the sea.

Thousands of people, ranging in age from high school pupils to grandparents and great-grandparents, participated in the contest, which was conducted in cooperation with two Boston newspapers.

checked and the teachers have functioned solely as listeners. On other occasions a teacher has started the discussion; on still others, the teachers have injected occasional remarks when the pupils seemed to be getting far afield. Sometimes there has been rambling discussion on one day and the teacher has adroitly pointed a moral on the next.

"Transcripts have been made available to the teaching group after each discussion and these have been studied with a view to determining which discussion technique was most successful.

"During the winter the films we have chosen for experimental purposes will be shown in the schools from which these teachers

came and the reactions of their students will be carefully watched and recorded. Ultimately it is expected that these films and others of similar type will find their way into classrooms throughout the country to be used in clarifying human relations problems.

No Doubt of Their Value

"Of their value when so used we have no shadow of a doubt. Films that will lead boys and girls in their teens to discuss spontaneously problems ranging from slum clearance and a revision of the probation system to the social adjustments that must follow in the wake of divorce have a value as a medium for social instruction that is incalculable."

Lessons From The Movies

(Continued from Page 2)

is not ordering a whole battalion to almost certain death to rescue a girl, be she ever so attractive, inhuman, in the light of all social codes?

KNIGHT WITHOUT ARMOR (United Artists)

Against a background of the Russian revolution, Fothergill, alias Ouranov, was challenged by love of England, the country of his birth, and of Alexandra, the Russian woman of his choice. Courting death in service to both, he went through bitter trials and hardships.

Why does class cleavage develop such deep hatreds? How can those in authority be convinced that any social system built upon exploitation is ultimately doomed to destruction?

One is impressed by the apparent innocence and harmlessness of many of those who make up the exploiting groups and by the meekness of many who revolt. Will the ideal social order ever emerge?

THE ROAD BACK (Universal)

War creates more problems than it settles. This is especially true for the individuals that participate. War does something to the minds and souls of people.

When Albert came home from the war, he killed a man who was making love to his fiancée. Willy stated the issue at the murder trial: "If a man has been forced for three years to shoot men that have never hurt him, why shouldn't he shoot a man that's ruined his life?" Ernest added his plea, "You can't wash four years of killing off the brain with the one word, 'Peace.'" The film clearly poses the question: Should Albert have been found guilty of murder?

The science of preparing men to kill is highly developed, but why has society never thought it necessary to train men for peace?

HIGH WIDE AND HANDSOME (Paramount)

The ambition of a husband demands understanding and support from his wife. It seemed easy for Sally in the early days of marriage, but as work kept Peter away from home more and more she became dissatisfied.

Is there a limit to what a wife must sacrifice for the ambition of her husband? Are there rights of the wife which a husband must respect if he expects to hold her loyalty?

Special strain was placed on Peter, for against him was arrayed the power of massed wealth. He was fighting for individual holdings of oil, when big capital sought to rob him and his neighbors of the fruits of their long labor and sacrifice. Is it the apparent unwillingness of big business to share with the small capitalist that is bringing on the revolt of the masses? Such a picture as this makes men of small means sensitive to the essence of economic democracy.

GRIST FOR THE LIBRARIAN'S MILL

By RICHARD JAMES HURLEY
Librarian Roslyn, N. Y., High School

SCHOOL librarians can replace the summer dust on their bulletin and exhibit boards with a lot of movie publicity of prime interest. *The Hoosier Schoolboy*, filmed from that perennial favorite by Edward Eggleston, is made-to-order. With some stills from the picture, a sketch of an early log school, an enlargement of a page from the McGuffey's Reader (an attractive compilation is now available), the book jacket of *The Hoosier Schoolboy* and the book itself, with a half-dozen appropriate titles around it, you have a first-rate focal point for the movie-book tieup. For books on early Indiana we suggest Allee's *Anne's Surprising Summer* and *Judith Lankester* for the 1840's; Hunt's *Boy Who Had No Breakfast* for 1870, and *Lucinda* for Civil War days; also Major's *Bears of Blue River* for the 1820's. Barton's *Parade of the States*, *The Hoosier Schoolmaster*, volumes of the *Pageant of America* and other supplementary material can also be used.

"Toast of New York"

For senior high school we have a made-to-order picture for integrating history, biography, economics and any advanced social studies—*The Toast of New York*. This story of Jim Fisk's struggle with such financial giants as Commodore Vanderbilt and Daniel Drew, based on Josephson's book, *The Robber Barons*, can be publicized easily. General material is abundant, such as the Yale Chronicles—*The Railroad Builders*, *Captains of Industry* and *Masters of Capital*, Mark Sullivan's *Our Times*, lives of famous financiers, economic histories of the country, and, connecting the past and present,

Allen's *Only Yesterday*. Students in business courses would especially take an interest in this picture.

Kipling in the Films

Grades 4 to 8 will certainly want to see Kipling's *Toomai of the Elephants*, alive on the screen in *Elephant Boy*. The center of our exhibit, then, is those two recent semi-picture books by Flaherty, *Elephant Boy* and *Elephant Dance*, with fascinating stills from the movie and easy text. We include that attractive edition by Doubleday of *All the Jungle Books* and the *Just So Stories* open to the chapter *Where the Elephant Got Its Trunk*. We put in *Kim* because it ties up this exhibit with a future one on that movie. Knowing the appeal of the Mukerji stories we add *Hari, The Jungle Lad*; *Kari, the Elephant*; *Ghond, the Hunter and Chief of the Herd*. Robinson's *Elephants* goes in with some pictures of India and more elephants and we are satisfied. For good measure we add a copy of Kipling's *Wee Willie Winkie*, although Willie in the movie turns out to be Shirley Temple! But we put Cote's *Story of Sunny Sahib* alongside to lure both boys and girls. India offers so much of valuable and almost Arabian Nights interest that we just shouldn't let the opportunity pass without using *Wee Willie Winkie* and the *Elephant Boy* in our library.

Interesting Films to Come

And there is much more ahead which will interest librarians. Tom Sawyer heads the list, which includes *Heidi*, *Hurricane* from that dramatic book by Nordhoff and Hall, and an original script,

(Continued on Page 6)

WHAT'S NEXT IN HOLLYWOOD?

By ALICE AMES WINTER

THE making of pictures is a swift-flowing panorama. As fast as one production is finished, another begins. It is a case of forgetting the things that are behind and plunging into the new. And one of the things that is infectious in Hollywood is studio enthusiasm for that to which the film folk are currently setting their hand. Everyone feels that whatever is in formation is predestined to success.

So, while the summer has given to the public such notable pictures as *The Life of Emile Zola*, *The Firefly*, *High, Wide and Handsome*, *Stella Dallas* and such delightful nonsense as *Topper* and *It's Love I'm After*, Hollywood

has half forgotten these and is turning eagerly to things in the making. But there is one story about what happened while *Zola* was being shot that I am sure you will appreciate. When they were recording the great scene where Zola makes his impassioned plea for Dreyfus, the studio had gathered three hundred actors and extras who were to boo and hiss. However, as they listened to Muni's eloquence they forgot their imaginary parts and applauded loud and long—and the whole scene had to be re-shot—which is just how good Muni's acting is! A picture not to be forgotten or swamped under a

(Continued on Page 7)

Starts A New Department On Pictures

A monthly symposium on motion pictures presenting the outstanding achievements of chairmen throughout the country is the new method chosen by Mrs. William C. Brown, Steubenville, Ohio, Chairman of the Motion Picture Committee of the General Federation of Women's Clubs, for spreading the gospel of the promotion of fine pictures to the thousands of clubs throughout the country. Contributors to the symposium in the September issue of the General Federation Magazine, *The Clubwoman*, are Mrs. Geddie Strickland, Chairman of Motion Pictures for the North Carolina Federation; Mrs. Edward T. Herbert, Chairman of Motion Pictures for the New York State Federation, and Mrs. Wayne F. Shaw, Chairman of Motion Pictures for the Kansas Federation.

Map Spurs Interest

Preparing a map of Kansas which shows the location of club and district motion picture chairmen and chairmen of better films councils has been one of the novel projects used to spur film interest.

Sponsorship of a loan library of books and pamphlets on visual education is one of the outstanding projects in North Carolina.

A switch-over from primary attention upon adult film problems to special concern with the educational uses of feature films is reported by the New York Federation. In this connection a newly appointed chairman of exhibits is contacting clubs throughout New York State urging the widest possible use of study guides and exhibits.

Make Survey Of Educational Values

(Continued from Page 1)

ducers have been opened up to the inspection of the educators so that they might determine how much that is of teaching value exists upon the current screen.

The project began when Dr. Mark A. May, director of the Institute of Human Relations at Yale University, convinced that the values of films as a teaching medium were being overlooked, asked the producers to lend their assistance. The second step came with the creation of an Advisory Committee on Motion Pictures in Education to investigate latent possibilities. The third was taken by the producers when they made their short subject libraries available for exploratory purposes.

To date the experiment has proceeded only to the point where it has revealed the great wealth of instructional material of a new order which exists in motion pictures. The next step is to determine whether ultimately teaching of this kind will find its way into the curriculum.

Educational Fanfare Marks "Zola" Opening

(Continued from Page 1)

one of the most dramatic chapters in it, the chapter which constitutes the climax of the film, his championship of Alfred Dreyfus. Biographical data about Paul Muni, who stars as Zola, and a wealth of colorful material about the noteworthy figures of Zola's time are included.

Approximately two pages of the article are given over to questions and answers which will be used to stimulate classroom discussion of this noteworthy film. Interested teachers and librarians who wish to make use of this material should consult the pages of *Scholastic* and if they wish extra copies should make application to the local theatre manager for them.

Also because of the unusual merit of *The Life of Emile Zola* as a spur to historical and other worthwhile reading, the New York Public Library staff cooperated with the producers of the picture by furnishing a suggested reading list related to the film. This list is likewise obtainable through the local manager, or upon direct application to Warner Bros. Pictures, Inc., 321 West 44th Street, New York City.

Publishers Put Out New Books on Zola

Publishers, anticipating that the film would arouse marked interest not only in Zola but the period in which he lived, have issued reprints and new volumes inspired by the picture. One of these, *The Dreyfus Case*, written by Alfred Dreyfus and his son, Pierre, is published by the Yale University Press.

Doubleday Doran have reissued Matthew Josephson's famous book, *Zola and His Times*, and The Three Sirens Press is putting out a special edition of Zola's novel, *Nana*. The Consolidated Book Publishers are also issuing two editions of *Nana*, the one in paper cover and as nearly as possible an exact replica of the original paper edition published in Paris; the other a cloth bound volume.

With so many means of attracting attention to Zola, it seems a foregone conclusion that the film will be the subject of much interested discussion in classrooms, libraries and individual homes during the coming winter.

Likewise it probably will form the basis of many club programs.

AVAILABLE FREE

This bulletin, published monthly, is available free to community leaders upon application to the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City. Address the editor of *The Motion Picture and the Family*.

FILM GLEANINGS FROM SUMMER PUBLICATIONS

SUMMER publications have so brimmed over with film news that it is difficult to select the articles which would be of most interest to readers of *THE MOTION PICTURE AND THE FAMILY*. Here are some which may repay delving into files:

Scintillant Personality Sketches

Colliers, May 22: *Little Lily*—in which Henry F. Pringle describes how diminutive Lily Pons rose to stardom in opera and on screen; Colliers, June 12: *Camera* by Kyle Crichton—a sketch of Hollywood's ace Chinese cameraman, James Wong Howe; Colliers, June 19: *Star Straighteners*, also by Kyle Crichton, dealing with that moot subject, the tangled finances of Hollywood stars; Saturday Evening Post, June 19: conclusion of *The Great Goldwyn*, Alva Johnston's masterful biography of Hollywood's distinguished producer, Samuel Goldwyn; Colliers, June 24: *Big Girl Now*, an illuminating sketch by Henry Pringle of the youthful prodigy, Mitzi Green; Colliers, same date: *Mr. Chips Meets a Star* by James Hilton (fiction); Liberty, June 26: *How Janet Gaynor Smashed the Hollywood Jinx*, a particularly sympathetic account by Frederick L. Collins of the vicissitudes and triumphs encountered by the heroine of *A Star is Born*; Good Housekeeping, August: *Gloria Dickson, Girl of the Month*—a description by Dixie Willson of the sensational film career of "a little girl from the potato country"; American Magazine, August: *Farewell to Youth*—Burgess Meredith and Thomas F. Sugrue indulge in a duologue, during which Mr. Meredith gives his contrasting views of Broadway and Hollywood; Movie Makers, September: *A Film Artist's Way*—an absorbing biographical sketch by James Shelley Hamilton of Fritz Lang, a celluloid artist who really creates.

Motion Pictures and the Dance

Dance, July: *Will Toumanova Desert the Ballet?* by Anatole Chujoy and *Gone is the Hooper* by Rosalie Livingstone, in the latter of which the author points out that Bill Robinson and Fred Astaire have turned tap dancing into an art; The American Dancer, August: *Do You Want to Dance in Pictures?* by Atholie Bayes—advice for the ambitious Terpsichorean; *A Child Prodigy Comes into Her Own*, in which Patricia Shirley Allen hails the approach of Mitzi Green to stardom.

For the Scientifically Minded

American Cinematographer, August: Interesting reports of the spring convention of the Society of Motion Picture Engineers, giving latest scientific developments in picture making; Movie Makers, July: *Nine Deceits* by Earl Theisen, a fasci-

nating account of how unusual film effects are secured by making substitutions; The American Girl, September: *Movie Magic* by Randolph Bartlett, a delightful description of what takes place behind the scenes in Hollywood; Radio News, August: *Servicing Movie Sound* by W. W. Waltz.

Miscellaneous

The Fortnightly, July: *The Fate of British Films*, a long and informative article by John Grierson; New York Times, August 8: *Defense of the Screen*—in which Rouben Mamoulian says the public must share the blame for such poor films as are produced; same issue: *Hollywood to Aid Teaching*, a description of a new experiment by which films dealing with human relations problems will be shown in selected schools; The American Scholar, summer issue: *Music Takes a Screen Test*, by George Antheil; Christian Science Monitor, August 16: *Antic Mood on Sets and Off* Marks Season's Happenings, by Frank Daugherty; Christian Science Monitor, August 23: *Hollywood Broadens Plans for Production in England*, also by Mr. Daugherty (Watch out for these articles which are run weekly; also check back in your files for an informative series of 12 articles on various phases of Hollywood life run by the Monitor during the summer months); The Lutheran, August 18: *The Church and Motion Pictures* by Ted Stump, secretary of the Motion Picture Department of the National Lutheran Council, in which a practical picture program for church groups is outlined; American Magazine, August: *Do You Hold Hands at the Movies?* by Harry F. Shaw of New Haven, Connecticut, district manager of a theatre chain—a particularly sympathetic study of the relationship of the motion picture house to community life; Asia, September: *India-Made Movies* by F. M. De Mello—a story of what is being done in picture-making in the Far East.

Also Some of the Latest Books on Films.

Projecting Sound Pictures by Aaron Nadell, McGraw Hill Book Co.; *Recording Sound for Motion Pictures* by Lester Cowan, McGraw Hill Book Co.; *Footnotes to the Film* by Charles Davy, Lovat Dickson (a book to which 17 specialists contribute essays); *Visualizing the Curriculum* by C. F. Hoban and C. F. Hoban, Jr., The Cordon Co.; *Law of the Screen, Stage and Radio* by Roger Marchetti, Suttonhouse, Ltd.; *Talking Pictures* by Barrett Kiesling of the Metro-Goldwyn-Mayer publicity department, Johnson Publishing Co. (This book has already been adopted as a textbook by McGill University of Toronto).

Novel Scenes In The Studios

(Continued from Page 2)

few rough edges with dials and buttons. The most difficult recording job recently was that of modulating the voices of the six New York boys who came to Hollywood to play in *Dead End*. They talked through their noses and said "dese," "dem" and "dose," and the pitch of several was so strange that all the needles in the sound box gyrated like a compass over the North Pole.

Joan Crawford's Red Dress

Just for a glimpse of beauty we stepped into the wardrobe department at Metro-Goldwyn-Mayer not many days ago and saw a certain red dress. It is a very special red dress which hangs proudly aloof from the ermines and laces and cottons on nearby hangers. Joan Crawford will wear it in *The Bride Wore Red*, in which she plays the role of a dancer on the Trieste waterfront. When Joan read the script weeks before the picture went into production, she called Adrian and read this part:—"She stands before the mirror in her red dress—Anni of the Cordillero Bar stands wrapped in her dreams come true." "I want a dress that will make those lines come alive," she told Adrian. And the result was a thing of loveliness that took two months in the making, with more than two million red beads from Czechoslovakia sewed by hand on crepe romaine from the looms of France.

Popular Mickey Mouse Is Given Dual Honor

(Continued from Page 1)

Convinced that Walt Disney's popular cartoon character is so much liked by children that it will encourage early reading, Superintendent of Schools Harold G. Campbell has placed on the recommended reading list of New York City elementary schools a book dealing with Mickey, for which Disney himself provided the illustrations.

Meanwhile a traveler returning from the Federated Malay States reports that an image of Mickey Mouse has been discovered in a Malay temple among the images of Hindu gods, and that many worshipers file before it and pay tribute to it every holy day.

Grist For The Librarian's Mill

(Continued from Page 5)

Wells-Fargo, describing the pony express days. Also *Cappy Ricks*, *Forsythe Saga*, *Beau Geste*, *Pride and Prejudice*, *Pitcairn Island*, *Silas Marner*, *White Banners*, *Gone With the Wind* and *Goodbye, Mr. Chips*. For junior high school, *Kidnapped* should be added. Biographies include *Zola*, *Chopin*, *Robin Hood* and *Marco Polo*. There is lots of grist for the librarian's mill.

What's Next In Hollywood?

(Continued from Page 5)

multiplicity of impressions.

At Twentieth Century-Fox lot, I stood in an oriental city square, hemmed in by what might have been Damascus or Bagdad. Bearded Arabs and veiled ladies jostled me. Beautiful Arabian horses had come over from the Kellogg Ranch, and I walked warily for there were camels everywhere. A professor who was a visitor was exclaiming rapturously over the authenticity of the setting. But there authenticity paused, for *Ali Baba Goes to Town* contains delectable bits of fun-making at ourselves and our politics, whether in the rival candidacy for office of Abdullah and Ali Baba, with all the hallmarks of modern United States, or whether you catch a glimpse of "Oasis No. 6, W.P.A."; or watch the camels being brought up to a filling station to be filled up with water while a windshield wiper rushes out to wipe off their noses.

It's easy to pass rapidly from one scene to another "on the lot," so one departs from Eddie Cantor in *Ali Baba Goes to Town* to wander, a little amazed, through some acres of the Chicago of 1871, half frontier town, half metropolis—theatres and street signs and shops of an age outgrown only a few years ago. Nearby is the miniature of Chicago that is to be caught in flames in the immortal tragedy of Mrs. Leary's cow. On a little further is the German Frankfort of 1878, laden with Hollywood snow (which looks like the snow of a more northern world, but does not feel like it). And then there is a sizable lake of crude oil which makes a perfect reflecting surface for the mirrored shots of Dutch dances which Shirley Temple, with twenty-six other children, is to dance in *Heidi—Heidi* at last! It has been a long time projected, but Mr. Zanuck was not willing that Shirley should act the part until she had actually achieved the age of eight, so that she might match in reality the much-loved heroine of the famous story. The studio scene is only the focus—far off Switzerland supplied background. Nearby Lake Arrowhead gave opportunity for speed-boating and miniature golf.

At Paramount, Mr. de Mille is at work on *The Buccaneer*, the story of that most picturesque rascal, Jean LaFitte, whose piratical forces changed history when he chose to fight for the United States; while Frank Lloyd is telling another side of our empire building in the history of *Wells-Fargo*, half business, half adventure. Meanwhile Samuel Goldwyn is deep in *Marco Polo*—about whom he has gathered extraordinary new material, digging into ancient Tartar history. Notable pictures all these will be and there will be more to tell of them next month.

FILMS FOR THE PUPIL AND TEACHER

(Continued from Page 4)

THE LIFE OF EMILE ZOLA (Warner Bros.)

A picture that will strike a sympathetic note in the heart of everyone who believes in liberty and justice is this gripping biography of the French author. Only his early struggles and those at the end of his life are shown, however. Zola's reading of "J'Accuse," his trial scene, the moment of Dreyfus' release from his Devil's Island cell, are superb. Authenticity of setting is no less emphasized that that of human behavior, especially in the mob scenes. And yet it is the little revealing incidents that will remain in your mind to establish Zola's character and personality.

THIN ICE (20th Century-Fox)

For sheer beauty of background and skill in execution of difficult routines of skating and skiing this musical comedy of ice and snow is captivating. The Russian number, with its masses of performers, is most intricate, and worth noting, too, is the reflection on the ceiling, while the second ballet, performed to the "Tales from the Vienna Woods," is a revelation of the poetry of motion.

BROADWAY MELODY (MGM)

Broadway Melody of 1938 is largely a reproduction of its predecessors, with its elaborate sets, crowds expertly handled, brilliant spectacles and skillful dancing. Incidents and specialties follow each other with such rapidity that one marvels at the technical expertness that makes such an extravaganza possible. Don't fail to take note of the extraordinary montage effects.

STELLA DALLAS (Goldwyn-United Artists)

The most impressive study of a human soul revealed by the screen is that of Stella Dallas. Here is a story of mother love that every high school boy or girl should see. No description in words, however accurate or detailed, could so exactly reveal as does the motion picture the conflict in the lives of the beloved daughter and her fond mother, who married "above her station." It is a magnificent revelation of human emotions. The last scenes taken in the rain as the mother watches the wedding of her child are well nigh unforgettable.

HOLLYWOOD LEXICON

3. Montage

THE last two or three years have brought into common use in the studios a brand new term—montage. Less sharply definable than the "lighting" and "camera" terms which have figured in previous issues of *Hollywood Lexicon*, it is nevertheless a word with which those who want to be "in the know" about pictures should familiarize themselves.

About montage there is no absolute uniformity of opinion. Pudovkin defines it as "constructive editing." Mortimer Adler, in a comparatively recent book entitled *Art and Prudence*, refers to it as "synonymous with film cutting and editing." Paul Rotha defines it as "the inclusive, creative and constructive unity that is present from the birth of the idea in the mind of a scenarist to the final act of assembling and editing the film." Less erudite people, or those given to the use of simpler terms, might perhaps refer to it as "crescendo," "climax," or that elusive quality in a film which has to do with mounting interest.

If one employs a rather restrictive view of the term, the operetta, *Maytime*, released during the spring months, offers an especially good example of montage.

Old Turk, the goat who butts Shirley Temple in *Heidi* gets \$5.00 a butt instead of the customary \$1.50 because he is a gentleman goat and butts softly.

age. In this film, in a little more than three minutes on the screen, is indicated the passage of years during which a young singer rises to operatic fame. Scratches of great arias are blended with European folk songs, vocal exercises, the tick of metronomes and a final flourish of *Columbia*, the *Gem of the Ocean*, as the picture camera watches the shifting backgrounds which harmoniously accompany the music.

"Lost Horizon" Is Example

Lost Horizon, now being released for the first time at popular prices, offers an example of a broader interpretation of the term. In this picture montage applies not only to the conjunction of separate scenes, but to the way in which the "psychological guidance" of the spectator is controlled, so that an imaginative probability is given to the way in which things might appear to an ideal observer. Through this use of montage a fine balance between clarity and variety is achieved, and the film builds steadily to a masterly climax.

Whether he adopts the simpler or the more abstruse interpretation of the term, however, the true motion picture sophisticate will be sure to wish to add montage to his film vocabulary.

Clubwomen of New York State, pleased with advertising on *The Life of Emile Zola*, sent a congratulatory letter to Warner Bros. commending its dignity.

Seasoned Film Students Will Do Photoplay

Members of the Du Quoin Township High School Photoplay Club have had an active program of film study for several seasons. This year they plan to graduate into the role of film producers.

At the beginning of the school year the club will divide into four groups. Each group will elect a student director and committees representative of the various phases of film production. Each will in turn present a one-act play.

Faculty Will Select Play

A faculty committee will see all the plays and select the best of the four. This will then be made into a film production. The completed film drama will first be exhibited in the school to the entire student body. Next it is hoped that arrangements may be made to have it shown at the local motion picture theatre.

Faculty and students hope for much gain from the practical experience in acting and direction which will be derived from the new project. It is expected to sharpen the critical faculties of the students and lend added zest to their motion picture appreciation study.

Motion Pictures Figure In Book Week Plans

(Continued from Page 1)

child star, Tommy Kelly, late a schoolboy in the Bronx, in the title role, and *Heidi*, presenting Shirley Temple.

For the benefit of teachers, librarians and book shop proprietors who will want special material on these films the producers of *The Adventures of Tom Sawyer* have thoughtfully provided a three-card exhibit similar to the one made especially for bookstore display on *The Prince and the Pauper* when a Children's Book Festival under *Herald-Tribune* auspices was held in the spring. These will probably bear the Children's Book Week slogan, "Reading—the Magic Highway to Adventure," together with some special slogan adapting the posters to films. In addition a study guide is to be made containing pictures and much illuminating information about the film.

Juvenile readers of the omnivorous variety will also rejoice in the fact that the research library of United Artists has made available a list of more than a hundred books, magazines and newspapers whose pages were culled to secure information for authenticating the sets for *Tom Sawyer* and preserving the spirit of the book. These lists and also lists on *Heidi* can be secured by interested young people through the Motion Picture Producers and Distributors of America, 28 W. 44th Street, New York City. That is also the place to apply for posters and study guides.

Plan Novelty Study Guide On Music Film

A new kind of study guide will go into the classrooms of the country when the new Universal film, 100 *Men and A Girl*, featuring Deanna Durbin, the captivating young singer, and Leopold Stokowski, orchestra conductor, is released. It will be based on questions propounded by noted musicians as to the values of the music in the film. These will be furnished to thousands of teachers throughout the country and the answers to the questions, given by the musicians themselves, will be enclosed on a separate sheet, so that the teachers may check the replies of their pupils against the replies of the outstanding leaders in the music world.

Distinguished Musicians Attend the Preview

Among those who attended the preview of 100 *Men and A Girl*, and helped in the formulation of this novel study guide, were: Dr. Nikolai Sokoloff, former Director of the Cleveland Symphony Orchestra, now Director of the Federal Music Project; Ruth Haller Ottaway, President of the National Council of Women and Chairman of the Preview Board of Musical Films; Dr. Roy MacElwee; Ivan Ivantsoff, president and leading tenor of the Art of Musical Russia Opera Company; Eugene Fuerst, Conductor of the Art of Musical Russia Company Cecil Arden contralto, formerly with the Metropolitan Opera Company; Frances Eaton, associate editor of *Musical America*; Mrs. John McClure Chase, President of the New York Federation of Music Clubs; Miss Rhea Silberta, composer; Jacques Jolas, concert pianist and radio artist; Mrs. Theodore M. Hardy, Music Chairman of the New York City Federation of Women's Clubs; Maude Kindred Perry and Harry Cumpson, members of the faculty of the Juilliard School of Music.

School Head Approves "Good Earth" Display

(Continued from Page 1)

first time in school history he authorized distribution of a bulletin to principals, directors and supervisors, calling attention to an exhibit in connection with a motion picture.

The film in question was *The Good Earth* and the exhibit, of Oriental implements and curios, was displayed at the Carthy Circle Theatre where the film was being shown. Of such educational value did Superintendent Kersey regard the exhibit that he advised the teachers to arrange for school buses and transportation for the students who wished to see it and in every possible way encouraged attendance.

Film Is a Powerful Plea For Slum Clearance Say Welfare Workers



The tactics of the street gang illustrate the evils of tenement life in Samuel Goldwyn's noteworthy film, "Dead End."

WHEN new members enroll in Junior Leagues these days, the recommendation is to be made to them that they attend *Dead End* as a part of their provisional members' course, which until now has customarily consisted of lectures on social problems and field trips to social agencies.

This is only one of many unique tributes to the newly released Goldwyn-United Artists film, which has been characterized by Robert S. Wilson, staff associate of the National Association for Travelers Aid, as "containing more stirring reasons for community action against bad housing, economic inequalities and lack of recreational opportunity than any material I have seen."

Prior to the New York release of the film, a special screening was given for representatives of Social Welfare agencies and among those who spoke of the picture with superlative enthusiasm were Dr. Alice Keliher of the Commission on Human Relations of the Progressive Education Association; Howard Braucher of the National Recreation Association, Miss Alice Ray of the Brooklyn Training School,

Bradley Buell of Community Chests and Councils, Mrs. Rebecca M. Seligman, member of the Board of Directors of the National Council of Jewish Women, T. W. Tinsley of the Brooklyn Big Brothers, and Mrs. Marjorie Bell of the National Probation Association

Highly Praised by Probation Association Officer

"*Dead End* is certainly a fine presentation of the natural growth of delinquency and crime in a neighborhood where children are the victim of bad housing, crowding, dirt, disease, poverty traditions of crime and misdirected leadership," Mrs. Bell commented. "I hope that probation and parole officers all over the country will see the picture. Certainly we shall urge them to do so whenever we have the opportunity."

"We shall be glad to mention it in our News Letter which goes to member agencies, and possibly also in our official organ, *The Family*, wrote Mrs. Ruth M. Dodd of the Family Welfare Association of America after seeing the film.

Films Show Right And Wrong Of Driving

(Continued from Page 1)

under the direct supervision of the department, Patrolman A. J. Cuddy, who admits that he is not seeking to capture Frank Capra's directorial baton, but does know a whole lot about traffic safety, directed the picture.

Countless Sketches In Feature Length Cartoon

More than 1,600,000 sketches will figure in the first feature length color cartoon, *Snow White and the Seven Dwarfs*, now in the process of production at the Walt Disney Studios and due for release as a Christmas gift to the children of the nation.

Acrostic Used To Spur Groups To Film Effort

AN ACROSTIC based on the word "Federation" furnishes the inspiration for the 436 club motion picture chairmen and 14 presidents of better films councils operating under the auspices of the Kansas State Federation of Women's Clubs.

Author of the acrostic is Mrs. Wayne F. Shaw of Kansas City, one of the most energetic state motion picture chairmen in the country.

These are the goals set out: F urnish the preview lists to your local newspapers. E ncourage more motion pictures with a special appeal to children and the promotion of family night programs. D evelop an artistic sense in choosing pictures. E ducate children by encouraging the use in schools of films which build for better citizenship. R epresent the picture honestly. A ppoint a motion picture chairman in every Federated Club. T alk good motion pictures with your local theatre manager. I mpress upon your local clubs the importance of better motion pictures. O rganize "Better Films Councils." N otify your chairman of outstanding work which you are doing.

Want Hard of Hearing Added To Theatre-Goers

A campaign to add a potential 80,000 people to Philadelphia's motion picture goers has been inaugurated by the Philadelphia Motion Picture Forum. These non-attendants at films constitute Philadelphia's hard of hearing populace. That they are interested in films is indicated by the fact that the large Speech Reading Club of the city has affiliated itself actively with the Forum and that its members regularly attend meetings and eagerly drink in items of film information. If one or more Philadelphia theatres would install hearing aids, they could garner in this large and not to be disregarded film audience, the directors of the Forum believe.

Wind Up Six Years Of Jr. Matinees In N. J.

(Continued from Page 1)

and a peak attendance of 2,700 at the Christmas matinee.

Occasional special features have been introduced, as for example when *Two Wise Maids* with its school teacher heroines played Hackensack and all local teachers were invited to be guests of the theatre management.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Teachers,
Educators, Commu-
nity Leaders

Vol. 4

OCTOBER 15, 1937

No. 2

Uses Films For Diction Posture Aid

INGENIOUS teachers have made use of motion picture appreciation classes to stimulate interest in many studies not directly allied to films. John P. Osborne, former head of the English Department, now Assistant Principal at Lincoln Annex, Lackawanna High School, Lackawanna, New York, is one of the first to capitalize upon them as aids to diction and posture.

Twenty Free Tickets

By arrangement with the manager of a local theatre, twenty free tickets were made available for the showing of *Maid of Salem*, to be presented to pupils whose posture and diction during the week before the opening of the film had not been criticized by a teacher.

The idea proved so successful that later in the school year similar prizes were offered for excellence in individual studies and extra-curricular activities.

Another novel project introduced by Mr. Osborne in connection with the exhibit material on *A Star is Born* was special lessons on the scenario style of writing and also on the development of the "word close-up" as compared with the "camera close-up."

"Good Earth" Spurs Interest In Orient

Interest in Oriental life and customs is booming in Westfield, New York, as a result of a special display in the Patterson Library timed to coincide with the release at popular prices of MGM's *The Good Earth*, film version of Pearl Buck's epic novel of China. A large collection of up to date books on China was assembled by the librarian to feature in the display, together with the exhibit material furnished by the producers, and waiting lists for books on Oriental lore have been the result.

Films Reviewed In Current Issue

Dead End, pages 3 and 4; *Ebb Tide*, page 7; *Life Begins in College*, page 5; *100 Men and a Girl*, pages 3 and 4; *The Prisoner of Zenda*, page 7; *Saturday's Heroes*, page 5; *Stage Door*, pages 3 and 7.

East St. Louis Stages Novelty Cinema Breakfast At 8.30



Urbanites and suburbanites turn out in the cold, gray dawn to preview "Souls at Sea."

ALL sorts of methods are used by public relations groups to spur public interest in worthwhile films, but it remained for the Better Films Council of East St. Louis, Illinois, to get 300 enthusiastic film-goers up before 8 o'clock in the morning to see a movie.

The occasion was the first

Cinema Breakfast of the Council and probably one of the first events of its kind in the country.

As early as 8:30 in the morning the serving of coffee, doughnuts and Danish rolls began at a charmingly appointed breakfast table in the Majestic Theatre lobby. From the lobby the guests

(Continued on Page 2)

Films Made Part Of Rochester Curriculum

For two years the West High School in Rochester, New York, has had elective motion picture appreciation courses for which the pupils receive school credits.

(Continued on Page 4)

First Four Lecturers For "Film Study" Series

Attractive and stimulating programs are announced for the first four lectures in the "Film Study" series, under the auspices of the Extension Department of Colum-

(Continued on Page 3)

Kiesling's Book On Motion Pictures Rates More Than Casual Notice

WHEN a book about motion pictures is written by someone who is "on the inside," who knows from a practical angle every step of the process of feature picture-making, that is something of an event. That is why the book entitled "Talking Pictures—How They Are Made and How to Appreciate Them," of which Barrett C. Kiesling of the publicity department of Metro-Goldwyn-Mayer is the au-

thor, deserves far more than casual attention. Mr. Kiesling has been in the thick of things in Hollywood for a long time and he knows whereof he speaks. There is nothing speculative or theoretical in his context. When one has perused his lively and colorful pages one knows not only how pictures are made, but why they are made as they are: why stories are changed to suit

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Teacher Lauds History Films In Her Thesis

THAT motion picture producers are to be commended for making so many films with historical or semi-historical background, and that the use of history in films not only makes for a higher type of motion picture, but also imbues history itself with life and color are complimentary conclusions reached by Daisy Lee Hughes of Marshall, Texas, in a thesis she has just written on "The Use of American History in Motion Pictures" in preparation for her Master of Arts degree at the University of Texas.

After a remarkably thorough-going investigation in the field of historical films, Miss Hughes has divided American history into periods, has selected some of the best feature films typical of each period, analyzed them and demonstrated both their direct and indirect educative value.

Pictures chosen as illustrative of the Colonial and Revolutionary periods are *Maid of Salem*, *Naughty Marietta*, *Last of the Mohicans*, *Daniel Boone* and *Al-*

(Continued on Page 3)

Newspaper Office Displays Exhibits

When motion picture exhibits go to South Buffalo, New York, they are not relegated to school or library where at best a limited number of people can see them. By pre-arrangement with the South Buffalo Better Films Council, of which Mrs. Hubbell J. Adams is president, they are taken straight to the community newspaper, where display space is provided in the window fronting the main street. "Standing Room Only" is the rule, not the exception, when the pictures are on display.

Stimulates Knowledge Shakespeare Quotations

Theatre patrons in Jamestown, New York, had an exceptional opportunity to check up on their Shakespearean knowledge when *Romeo and Juliet* came to town. Cleverly scattered through advertisements in the local paper were quotations from various Shake-

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Head of Boys' Work Offers Film Outline

FEW documents dealing with motion pictures today offer suggestions for a motion picture program more comprehensive than that prepared by O. E. Norbeck, Boys' Work Secretary of the Greensburg, Pennsylvania, Y. M. C. A. Based upon the theory that "Selection of the Right Movie" is of prime importance to the populace generally, young and old, rich and poor, his outline offers suggestions, under several headings, as to how the choice of the right picture may be achieved with almost unflinching accuracy.

Subjects for Discussion

These are some of the subjects he suggests for discussion:

1. Approach. In discussing this subject it is suggested that the participants in the discussion are to pose to themselves the general question—Why they go to movies; then list movies seen during the past week and answer the following questions:

Why did I go to this movie?

If I had several purposes which were realized? Which were not?

In selecting my next movie how can I profit by past mistakes?

Can I, without making myself objectionable, give suggestions to friends which will aid them in selecting the right movie?

2. Item two on Mr. Norbeck's agenda is a discussion of the sources to which young people can go for information about movies. To live discussion of this topic, he has provided a chart in which he lists various sources from which such information may be obtained. Typical statements for checking are:

I ask mother.

I ask teacher.

I read ads in newspapers.

I consult lists of recommended pictures.

I look at posters.

I "just go to a show" without previous investigation.

3. A third phase of Mr. Norbeck's outline suggests certain additional exploratory experiences, such as selecting the best picture of the month, interviewing movie critics and investigating the chances of a beginner in Hollywood.

At Hi-Yi Conferences

Mr. Norbeck also points out that motion pictures would be a pertinent subject of discussion at Hi-Y Congresses, and that young people might debate such questions as—How broad is the scope of influence of movies? How may the individual best appreciate a movie? Would it be helpful to the individual to keep a movie diary? How early in life should movie education begin?

Accompanying Mr. Norbeck's comprehensive outline, which he proposes to put into practice in Greensburg this year, is a suggested bibliography of both books and magazines which may be relied upon for authentic motion picture material.

WHAT'S NEXT IN HOLLYWOOD?

By ALICE AMES WINTER

EVERY Silly Symphony and every Mickey Mouse is an event, not only to Hollywood but to the entire world, for in every far corner of the earth these Disney creations are known and loved. What then is our expectation for *Snow White* and the *Seven Dwarfs*, the first full-length cartoon, which has been in the making for three years?

Of course genius has been defined as the infinite capacity for taking pains. That kind of genius Mr. Disney has. He is never content with the slightest sloppiness or slurring of effects. But he has more than patience. Most of us think genius involves originality, insight, some deeper understanding of man and nature than is given to most of us. These also he has. That is why he is the prince of cartoonists. Logically he selects subjects of universal appeal, such as we have loved ever since our childhood days, elemental stories that have proved their way. So for the first major production from the Disney Studios comes *Snow White* and the *Seven Dwarfs*. The entire studio has fallen in love with the dwarfs, each a character in himself, and the staff has begged Mr. Disney to keep them alive for other forthcoming pictures. But he evidently believes that the air is full of new ideas ready for him to pluck from the blue and he hesitates to repeat himself, so with the end of *Snow White* the dwarfs will disappear into those dim forests which fairy dwarfs inhabit.

Here we have to begin to talk about color. The emotional reactions on us; the audience, of both color and rhythm are becoming among the major interests of the top people in picture making. So Disney, in *Snow White*, departs from his bright and rather flat methods in Mickey and Silly Symphonies and adopts more delicate and subtle tints. The lady herself is in pale shades that will show against any background; "Doc", the cheerful dwarf, wears warm russet shades; "Grumpy", the irritable, wears magenta; "Dopey", the nit-wit, wears saf-

ron yellow. When danger lurks, there appear shadowy dark blues and blue greens.

In fact, color moves steadily into greater importance. At Warners' a most ambitious screening of the loved legend of *Robin Hood* is to be made in color, with Errol Flynn as "Robin" and Alan Hale as "Little John". The woods a few miles south at Chico are being transformed and some fifty men-at-arms are learning to use cross bows and long bows and to wear the armor of Richard's era.

Paramount has used color in filming *Ebb Tide*, which was made not only in color but in out-of-door, sea color. The director is sure that the gradual accustoming of our eyes to color will best be accomplished by emphasizing the out-of-doors. This story of the tropics was filmed at Catalina Island with all kinds of personal vicissitudes. "Save their faces" means one thing to China and Japan; to the *Ebb Tide* company it meant coating all their faces—directors, technicians, and all—with a light film of Technicolor makeup so that the sunshine would not burn them to a crisp.

Again Samuel Goldwyn turns to color in his *Goldwyn Follies* which, though a terribly expensive production, promises to put its money not into mere razzle-dazzle, but into a kind of intimate loveliness, and to bring to its aid not the squawky voices that we often get in revues, but the Metropolitan Opera stars, Charles Kullman, the tenor, and Helen Jepson.

So there are four big pictures in color under way, and we suspect that if the outfit were available there would be more. The proponents are telling us that in a few years black and white will be as obsolete as silent films.

Meanwhile there are other things. We keep distinctly excited over *Marco Polo*, which is not a mere transcription of the adventurer's own immortal story, but has in it an immense amount of incident based on research, and also "props" that include a great

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HOLLYWOOD LEXICON

4. Novelty Terms

HOLLYWOOD abounds in words and phrases familiar to those who frequent the studio lots; utterly meaningless to the outsider.

Who, for example, hearing the word "figbar," would conceive that instead of indicating one of the sticky concoctions which figure so often on a picnic menu it was in reality a term of derision, signifying undue saccharinity in a performance or scene?

"Give him the figbar," in Hollywoodese, means to treat someone with exaggerated sweetness.

Lupe Velez, heroine of exciting film dramas, has given her name to one of the properties frequently used by electricians. A very hot spotlight is never referred to as a "spot"—always as a "lupe."

Teawagon, in Hollywood parlance, has no relation to the little

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E. St. Louis Sees Cinema At Breakfast

(Continued from Page 1)

filed into the auditorium where they munched their rolls while one of East St. Louis' leading organists, Paul Godt, entertained with an hour's recital.

Before the preview of *Souls at Sea*, which the Cinema Breakfast patrons were privileged to glimpse in advance of the general public, Miss Elsie Clanahan, President of the Council, brought a word of greeting to cinema enthusiasts of East St. Louis and the surrounding towns of Edwardsville, Granite City, Belleville, Valmeyer, Mascoutah, Dupont, Waterloo, Collinsville and St. Louis.

She pointed out that with the great improvement in the cinema product, the Council has diverted its efforts from attempting to improve ethical standards to the organization of motion picture clubs and photoplay appreciation classes, and that the proceeds of the Cinema Breakfast would defray the expenses of purchasing some of the material for these classes; would be used for the weekly bulletin published by the Council, which rates all first run pictures, and also for the monthly bulletins sent to grade and senior high schools.

A greeting to the group from Mr. Bud Lewis, manager of the theatre, followed, and then the guests gave attention to the piece-de-resistance, the showing of *Souls at Sea*.

The committee in charge of the interesting event included Mrs. A. E. Steible, Mrs. John Weese, Mrs. W. A. Renard, Mrs. W. F. McNary, Mrs. H. L. Strait, Mrs. W. L. Goad, and Mrs. H. F. Wachel. Officers and members of the board also participated.

Urges Congregation To Attend Film

Although it is no unusual thing to have motion pictures endorsed from the pulpit, it isn't every day that a clergyman devoted part of his Sunday sermon urging attendance at a current film attraction.

It happened, however, in Dover, New Hampshire, when *Make Way for Tomorrow* was locally shown. Believing that the powerful power for a sympathetic consideration of the problems of older people which constitutes the main theme of the picture should reach as large a part of the local population as possible, a Dover pastor not only suggested that the members of his congregation attend, but that they extol the merits of the picture to their friends. The pastor was among those attending a "first showing" for an invited few.

Teacher Lauds History Films In Her Thesis

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Alexander Hamilton. Pictures cited as good historical films of the period from 1800 through the Civil War and Reconstruction periods are *Glorious Betsey*, *Forgive Me, Hussy*, *Sutter's Gold*, *Robin Hood of El Dorado*, *Birth of a Nation*, *Hearts in Bondage*, *Red the Rose*, *Prisoner of Shark Island*, *The Plainsman* and *Coast of New York*.

Cimarron, *Message to Garcia*, *This Is My Affair*, *Diamond Jim Brady* and *Viva Villa* are chosen as films typical of the period between 1887 and 1914, and *The Big Parade*, *Rendezvous*, *Little Caesar*, *Special Agent*, *Bullets or Ballots*, *China Clipper* and *Boulder Dam* are some of those illustrating important trends or incidents in more recent American history.

Miss Hughes justifies the deviations from historical fact which sometimes characterize semi-historical films on the ground that many historic incidents lack dramatic interest and have to be colored somewhat to make proper screen material. She points out as one of the advantages of historical feature films that they often portray incidents not found in the average history, as for example those which furnish the basic plots for *Prisoner of Shark Island* and *The Message to Garcia*. She also says that she believes films are more important as disseminators of historical knowledge than either novel or play, since they reach a larger number of people. Another advantage is the fact that this type of film carries at least a smattering of historical knowledge to many who would otherwise have little or no contact with the facts of history. "I do not believe the discrepancies in recording history are very injurious to the sum total of historical data. I also believe that the trend is towards better produced historical films," she maintains in her final conclusions.

Theatre Manager Boosts Safe, Sane Hallowe'en

With Hallowe'en approaching it is interesting to note that last year Stanley Kriner of the Fox Theatre, Pomona, California, was largely instrumental in bringing about a "safe and sane" Hallowe'en in his city. A Hallowe'en pledge signed by the children and countersigned by the Chief of Police was good for admission to a special show put on the Saturday following. The pledge ruled the owner out on any of the customary Hallowe'en pranks such as knocking down the neighbors' gates, putting a tick-tack on the neighbors' windows, etc. Parents in Pomona rose up to call Mr. Kriner "blessed."

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

DEAD END

(Goldwyn-United Artists)

ONE cannot see *Dead End* and miss the great ideas that run through it. The problems reach the very foundations of our social and economic order. Here are presented in stark contrast the very rich with their superficialities and insensitiveness and the very poor with their social antagonisms and hopelessness.

Why must some children be cursed by an environment that offers no privileges, and warps them mentally and emotionally? Is there no way out for society, which always pays heavily for its diseased bodies and minds? What can we do about the housing problem? What are the other factors involved?

Towards the close of the picture society's solution is presented. Philip, a child of privilege, is "mussed up" by the gang, and his father catches Tommy as one of the culprits. Tommy in fear and rage uses a knife to force his release and is hunted by the police. Through Drina's persuasion he gives himself up and she, as his sister, pleads for his freedom. Philip's father insists, however, that Tommy be sent to a Reform School as a means of protecting society. The gang does not object, for one cries out to him to look up "Smoky," who knows a lot of swell rackets. Are

Reform Schools an adequate answer of society to the slums' school for crime?

STAGE DOOR

(RKO-Radio)

Some one has said that true greatness is achieved only through suffering. Feeling, sensitiveness, and artistic creativity, this picture seems to say, come through the dark valleys and shadows of life rather than through the sunshine of prosperity.

Terry wanted a stage career. She was willing to seek the atmosphere, but her superficiality doomed her to failure until she was shocked by Kay's suicide. Out of the agony of her own soul, because of her implication in the tragedy, Terry was sensitized to situations that had before left her cold.

Is it true that only as we let the burdens and sorrows of others tear at our heart strings can we become truly great?

100 MEN AND A GIRL

(Universal)

The tragedy of depression fell heavily upon the children in unemployed homes. To keep face, to spur flagging spirits—these were the games that the more ambitious played.

Patricia was ready to fight for her father and he was ready to fight for her. A combination like

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GRIST FOR THE LIBRARIAN'S MILL

By RICHARD JAMES HURLEY
Librarian Roslyn, N. Y., High School

THERE is so much movie grist for the librarian's mill this month that we let our final selection rest on a childhood favorite. Immortal *Heidi* by Johanna Spyri is on the screen and this means a first-rate, movie book tieup for grades 6-10 where the peak of reading is highest. Some rather forgotten but vivid books on Switzerland by Spyri should be included in a display on *Heidi*—*Moni*, *the Goat Boy*, *Rose Child*, *Vinzi*, *Mazli* and *Grittle's Children*. Perkins' *Swiss Twins* and Grover's *Overall Boys in Switzerland* will attract the younger children, as well as the books of Swiss legends by Kennard, Guerber and others. Patterson's *When I Was a Girl in Switzerland*, Finne-more's *Switzerland*, of the "Peeps at Many Lands" series, and the Carpenter *Travel Reader on Switzerland* will also prove valuable. As a background for the display in our own library we used some large travel posters obtained from the Swiss Federal

Railroads, 475 Fifth Avenue, New York City. This organization also puts out tourist maps and illustrated pamphlets, some colored. Bardeen's *Swiss Life* panel poster proved most helpful to us as did pictures from several units by commercial companies. There is plenty of material available and with such an all-around child favorite as *Heidi* to motivate interest, we should make the most of this movie opportunity.

Victoria, the Great, a British photoplay released by RKO-Radio, is another "find"—this time for senior high school. English and history teachers, especially, can use this picture to stimulate interest, for an abundance of correlated books exists—biographies, plays and histories. Laurence Housman's drama, *Victoria Regina*, should certainly be included in this exhibit. Among the many lives of the queen are Strachey's *Queen Victoria*, Tappan's *In the Days of Queen Vic-*

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Exhibits Are Worked Hard In Elmira

THERE are probably few cities in the United States where research exhibits on motion pictures are harder worked than in Elmira, New York. Thanks to the energetic work of Mrs. Charles W. Swift, every exhibit that comes to the city ultimately reaches not only the three local and two suburban high schools, but several large clubs which have an active motion picture program, and is also displayed at the monthly meeting of the Motion Picture Council.

By virtue of keeping track of the exhibits, borrowing them for brief periods and returning them, Mrs. Swift is occasionally able to loan one or more to a group of people for use at a small private dinner party, and she reports that frequently the whole evening's conversation centers about the exhibit. As a result of these activities, many people who have not previously attended motion pictures have now been added regularly to the local audiences.

If the exhibit deals with an historical film, it is passed on to the history teacher; if with a picture based on a literary classic, to the English teacher; and if the picture is of general interest, to the school library, where all the pupils can see it simultaneously.

Since Mrs. Swift believes that the exhibits are of permanent value, she is keeping the entire collection and advising interested teachers of its accessibility for the use of their pupils in subsequent classes.

First Four Lecturers In "Film Study" Series

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bia University, which were referred to in a previous issue of THE MOTION PICTURE AND THE FAMILY. These lectures, to be held in McMillin Theatre at Columbia, will offer on October 27 Capt. John Craig, producer of adventure sequences for such films as *Trader Horn* and *Eskimo*, speaking on "Adventures Making Adventure Pictures"; on November 3, Wilton Barrett, executive secretary of the National Board of Review, to speak on "The Nature of the Motion Picture"; on November 10, Terry Ramsaye, editor of the *Motion Picture Herald*, to speak on "The March of the Movies," and on November 17, Paul Rotha, maker of English documentary films, to speak on "Filming Facts."

Uses Many Animals

The largest number of animal actors ever used by Samuel Goldwyn have figured in his 1937 films. A shipment of sharks from the South Seas used in *Hurricane* was perhaps the most novel importation.

Church Editor Writes Views On Pictures

AN interesting viewpoint with relation to the church and its attitude on motion pictures was expressed in a recent news bulletin of the National Lutheran Council. A quotation from the article is given below.

"Whether our ministers are lukewarm in their attitude towards motion pictures or out and out opposed to them, the fact still remains that a large percentage of our church members are attending them regularly," the bulletin declares. "We therefore cannot ignore them nor do we believe that preaching against them has any appreciable effect. It is very clear to all that whether we approve of it or not, our members are attending and are being influenced by motion pictures. It is equally evident that there is very little that we can do to prevent them. It is therefore logical for the churches to exert their every influence to see that motion pictures of a high moral type are produced and to support them wholeheartedly as they are released.

"The motion picture producers are business men. They are in business to make money. They are only too willing and anxious to produce the type of pictures which the public will support. As in all kinds of business, it is the law of supply and demand. The motion picture producers will supply what the public demands, and the Church can play a big part in increasing the demand for the better type of pictures, but this will be effective only if reflected in the receipts at the theatre box-offices.

"It is our opinion that the Church has two distinct obligations to fulfill: First, to cooperate with the motion picture producers in every possible way which will tend towards the production of pictures of a high moral influence, and, second, to urge their support at the box-office. In other words, since we cannot prevent our members from attending and being influenced by motion pictures, it is certainly logical that we should do everything possible to make this influence an influence for good."

Films Made Part Of Rochester Curriculum

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When school opened in September, these became a regular part of the junior year work—a significant testimony to their value. Author of the courses which will be regularly studied hereafter in Rochester high schools is Miss Beatrice R. Tripp, member of the West High School faculty, whose effective work in the motion picture field was recognized this year through her election to the presidency of the Rochester Motion Picture Council.

FILMS FOR THE PUPIL AND TEACHER

By SARAH McLEAN MULLEN

Head of English Department and Co-ordinator of Visual Education, Abraham Lincoln High School, Los Angeles; Author of "How to Judge Motion Pictures."

IN PREVIOUS evaluations of the phases of the motion picture which must appropriately enter into classroom discussion, this column has referred to the relationship of character to the well-rounded photoplay. We have agreed that to be interesting a character must be involved in a conflict; to be believable he must be consistent in his actions and correctly interpreted by the actor. This time let us go a step further. Let us study the various factors which cause the individuals portrayed upon the screen to react in certain ways to certain stimulæ.

Cinematic characters are reflections from life; therefore, it is to life we must turn in analyzing these factors.

Probably the most important factors are heredity, environment and circumstance. Under the influence of environment, the character may spread and become thin or concentrate and acquire strength. Again, the progress of personality and character or their disintegration may depend upon physical, chemical and physiological factors; they may depend on psychological influences, and, finally, they may depend upon the will.

With these factors in mind, make a list of the current motion pictures you have seen. Ask yourself these questions: What part do heredity, environment or circumstance play in the lives of the characters? What effect do these forces have upon their actions? Which traits and attitudes are traced directly to these forces? Are the characterizations consistent throughout?

100 MEN AND A GIRL (Universal)

Although intended primarily to

exploit the voice and personality of Deanna Durbin, *100 Men and a Girl* illustrates our thesis in that it depicts its characters as victims of circumstance. Its simple story is concerned with the plight of a group of down-and-out musicians and the battle waged by a little girl to overcome the physical barriers of public indifference in an effort to procure work for them. Skilful blending of humor and pathos forms an ideal background for the talents of Deanna Durbin and Leopold Stokowski. From every standpoint this is a beautiful production, but it is the music which deserves special attention. Thrillingly recorded, the musical interludes never intrude upon the development of the story. The music is so thoroughly incorporated into the material of the story itself as to be not only a part of it, but at times almost achieves the dimensions of a character equal in importance to any of the protagonists. *100 Men and a Girl* definitely proves that the screen is a great medium for the presentation of classical music.

DEAD END

(Goldwyn-United Artists)

Grim and arresting, *Dead End* emerges as a strong sociological challenge. Although rather mature for the ordinary high school student, it admirably demonstrates environment as a force behind the actions of its characters. Laid in a "dead end" street of contemporary New York, the story revolves around the pre-gangster activities of a group of tenement urchins, played with skill and complete naturalness by six boys recruited from the original stage production. No hope is held for these

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What's Next In Hollywood?

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shield which actually dates back to the explorer's time. If the policeman's lot is not a happy one, how would you like to be a producer, and, having found the spot where you can, with verisimilitude, erect your bit of the Great Wall of China and your Pekin Gate and your splendid oriental tents and palaces with all their furnishings, have to escort to this Malibu district 450 Chinamen, 150 cowboys (to become Mongol warriors), forty animal trainers, twenty technicians, three elephants (at \$50 each a day), nine camels (at \$25 each a day), three leopards (at \$35 each), two eagles, six vultures, twenty-two donkeys, fifteen goats, ten dogs, an army of subs and supes? And how would you like to make arrangements for housing and feeding them all in a place where there are no houses, no water, no electricity, no telephone poles to mar the Marco-Poloish background? Incidentally, ten tons of equipment will also have to be transported. And these are the foundation for a mighty good movie with Gary Cooper as Marco.

There are so many good things in the offing that one sometimes wonders how the American public will be able to resist any of them. To *Wells Fargo*, now in the making at Paramount, with its epic of the welding forces that made our cross-continent nation, (which has required 75 sets—one a wonderful one of Portsmouth Square, San Francisco, in 1850)—a spectacular picture because it was a spectacular period that looms large on the pages of our history, we shall soon add *The Barrier*, which deals with the raw, blustering, ruthless, and unruly days of gold discovery in Alaska and our government's moving in with law and order.

Some things are out of the beaten track, like *Love and Hisses*, where Ben Bernie and Walter Winchell will continue their wise-cracking enmity, with Simone Simon in most gorgeous, be-spangled, white clothes to furnish additional diversion. One quite novel bit is to be made at Metro-Goldwyn-Mayer. "Boy Town," which was founded for homeless and deserted boys, is to furnish the theme for the picture. The real "Boy Town" is not far from Omaha, and Spencer Tracy is to play the Father Flanagan who started it. It is an incorporated city, the smallest on record, with its own post office, gymnasium, its own self-elected boy mayor and other officers. Punishment in the courts consists of having to run the lawn mower or some similar penalty. But a second offense makes the criminal have to stand up through an entire movie with his back to the stage. Could any punishment be worse? Incidentally the real "Boy Town" has sent 4,446 boys out into the world and none of them has as yet fallen foul of the law.

Distribute Handbills On Noteworthy Films

When a film that is really noteworthy comes to the section of Brooklyn, New York, where the Samuel J. Tilden High School is located, the faculty distributes to the 12,000 students handbills advertising current attractions of merit. The service has been developed in cooperation with the Parent-Teacher Association and insures that no fine film will be overlooked.

Coupled with the announcement of the film is a schedule of the dates and hours at which it will be shown in theatres within a reasonable distance of Samuel J. Tilden High.

Films advertised on a recent folder were MGM's *Captains Courageous* and Universal's *The Road Back*.

Start Second Year Scrapbook Contest

Pupils of DuQuoin Township High School in DuQuoin, Illinois, expect to be encyclopedias of useful information about motion picture stars and productions by the end of the current school year. For the second successive season, prizes have been offered for the three best scrapbooks on motion pictures assembled by members of the motion picture appreciation classes.

The initial contest last year stimulated so much interest and enthusiasm, and was so effective in promoting attendance at worthwhile movies, that the local theatre manager not only cooperated with the faculty, but gave an admission pass to his theatre to every individual pupil entering the contest.

Lessons From The Movies

(Continued from Page 3)

that usually wins in real life as well as in pictures. Chance played a fantastic role in the story, but chance was only one of the determining factors of ultimate success. We are inclined to laugh at those who are waiting for their chance, but chance comes and the test is then on the individual to take full advantage of it.

How much of success in life is due to chance, and how much to preparation, courage and persistence? Patricia, when returning the pocket book, was doing an honest but routine task. It was her acceptance of the invitation into the party and her eagerness to capitalize this opportunity that differentiated her from the masses.

LIFE BEGINS IN COLLEGE

(20th Century-Fox)

Each fall there is a deluge of foot-ball pictures that finds enthusiastic audiences. This comedy-farce will be enjoyed and it will revive in the minds of many college men the gayer aspects of their four years on the campus.

In the artificial life of college, students can practice living. They learn much about human relations that is not taught in class rooms. Some practice jealousy, like Cuddles, who played traitor to the college. Some practice sportsmanship, like George Black, who amid misunderstanding did what he felt was best. Some practice "getting by", which makes them cheaters through life. Some practice hard work, which lays the foundations for useful careers.

What most students often forget is that the habits, the attitudes, the outlook practiced through college days usually stick through life. While earlier experiences definitely influence college living, life begins, in a very real sense, in college.

SATURDAY'S HEROES

(RKO-Radio)

This picture as a football story is entertaining, but as an attack on the amateur basis of college sports it is unconvincing. Because gate receipts at foot-ball games gross annually \$40,000,000, is no reason why the colleges should enter into open bidding for and ultimately trading and selling players. If one grants that there is some professionalism in college football, and some hypocrisy in dealing with it, the solution is certainly not abandonment of the policy of amateurism.

This picture will provoke anew the discussion of whether or not professionalism would kill college sports. It offers no real data on the problem, even though it calls people names and tries to justify dishonesty on the part of students because of the hypocrisy on the part of college administrators, usually forced on them by the alumni. Can a wise solution be found?

This is one of the problems the picture frankly poses.

WHO'S WHO IN BETTER FILMS

BY NO means all people — on Hollywood lots and outside — who contribute to the increasingly high standards of film production are of the feminine gender. In no phase of motion picture work has progress been more



evident than in musical films and no one has been a more consistent factor in that progress than Boris Morros, general musical director at the Paramount Studios.

Mr. Morros has a career even more romantic than that of the mythical hero of *The Prisoner of Zenda*. His early life was spent not in a rococo little castle in a Balkan kingdom, but in the great Winter Palace in St. Petersburg which housed the Czar of all the Russias, for as a boy musician of 16 he succeeded his father as conductor of the Royal Symphony by direct appointment of Czar Nicholas and became a member of the royal household. One of his still treasured possessions is a lucky token given him by Rasputin when the latter was a frequent visitor at the palace. It is a necklace made of a peculiar type of stone which changes color with the seasons, being brown in the spring, green in summer and yellow in the fall. It is supposed to bring luck to everyone who touches it, and Mr. Morros, although not ordinarily superstitious, is author of the tale that the only person who ever refused to touch the necklace in order to insure himself good fortune failed miserably.

Paramount's musical director was a child prodigy, the descendant of seven generations of musicians all of whom were at-

tached to the Imperial Court. At four he was a boy pianist of note; at six he began the study of the 'cello; in an incredibly short time after, he was enrolled as a pupil at the Imperial Conservatory of Music, where Rimsky-Korsakoff was his teacher. He was given the Anton Rubinstein medal for his graduate recital on the piano and was also laureate of the conservatory.

His appointment to the directorship of the Royal Symphony followed shortly. Then came the war and its topsy-turvy overturn of all things Russian, and the next chapter of Mr. Morros' life found him recruiting musicians for Russian regimental bands. After the revolution and the dissolution of the Imperial army, Morros and his friend, Balieff, organized a company to travel through Europe. This they called *Chauve Souris* in recognition of the fact that a "flying bat" flew past the garden table during the first conference they held to discuss their plans. It was the *Chauve Souris* with its well-remembered finale, "Parade of the Wooden Soldiers," which brought Mr. Morros and his friend to the United States. The success they scored here is a part of theatrical history.

Engaged by Paramount

Engagement as musical director for various theatres under the control of Paramount followed for Mr. Morros, and later he was brought to New York to organize talent shows. He was responsible for launching such present-day favorites as Rudy Vallee, Dick Powell, Burns and Allen and Jack Benny upon what proved to be brilliant careers.

Twelve years of service with Paramount was ultimately recognized by Mr. Morros' appointment as studio musical director for Paramount in Hollywood, and he has taken to the screen capital his rich and varied equipment as virtuoso, impresario and orchestra conductor. This he is now devoting to raising the calibre of music on the screen. From a man with such a background much is to be expected that is individual, interesting and artistic. Mr. Morros feels that in spite of the progress he has already made, he is just beginning in a field that is yet to realize its potentialities. The first great musical picture, he is convinced, is yet to be made. Naturally he hopes it will be made by Boris Morros.

Calendar For 1871 Unearthed

A calendar for the year 1871 was among the antiques unearthed by the 20th Century-Fox Studios in preparing for the filming of *Stanley and Livingstone*. By an odd coincidence the name

of Sir W. J. Tyrone Power, K.C.B., director of supplies and transport, appears on the calendar as head of a government department. He is a great-uncle of Tyrone Power who is a 20th Century-Fox star today.

Launch School Program On National Scale

WHEN the National Society, Daughters of the American Revolution, goes into a project it does so on a large scale. A nationwide movement to promote the use of study guides and stimulate interest in motion picture appreciation classes has just been launched by the National Chairman, Mrs. Leon A. McIntire. Mr. William F. Bauer of the East Orange, N. J., High School, who is famous for the success of his motion picture experiments, assisted Mrs. McIntire in preparing the message which accompanied a sample mailing of study guides to State D.A.R. Motion Picture Chairmen.

Nor are individual groups by any means inactive as will be indicated by some gleanings from Mrs. McIntire's correspondence. They show that no less than 5,000 junior and senior high school students enjoyed *A Midsummer Night's Dream* at performances sponsored by a single D.A.R. Chapter. Another Chapter stimulated interest in historical films by offering a prize for an essay on "The Best Historical Movie of the Year." Still another Chapter aroused interest in biography by taking five hundred children to see a matinee of *The Life of Louis Pasteur*.

Many Chapters have sponsored free showings of noteworthy pictures for the benefit of underprivileged children.

Grand Rapids Council Boosts "Courageous"

When *Captains Courageous* played at Keith's Theatre, Grand Rapids, it had a full two weeks' run, an almost unprecedented success in the town. Credit for this was given by the management to the Better Films Council and the P.T.A. Council which advertised it enthusiastically in all the schools of the city, and also among adult groups.

"Men wept and women sobbed at the sheer drama of this masterpiece of literature, and loved it and thanked us for calling their attention to it," Mrs. J. W. Livingston, President of the Better Films Council of Grand Rapids and Kent County, reports.

AVAILABLE FREE

The Motion Picture and the Family is available free of charge to librarians, educators, officers of Better Films Councils and others seriously interested in the educational and cultural value of films. Apply to Motion Picture Producers and Distributors of America, Inc., 28 W. 44th Street, New York City, if interested.

School Offers Very Thorough Film Program

FEW schools can boast a more thorough-going technique of motion picture appreciation than Saint Matthew's at Kalispell, Montana. According to a member of the Saint Matthew's faculty, the school has "completely re-organized its literature courses and vitalized them by the use of the fascinating material given in panel exhibits of motion pictures and the accompanying bulletins." Before any motion picture based on either a play or a novel is studied, the class reads the novel or play to familiarize itself with the basic story. A study guide is then used to stimulate comment and to give illumination as to production technique.

Committees are next appointed to analyze different phases of production and report back to the class. Magazines and newspapers are scrutinized for supplementary material on the film. Panel discussions are used to develop an intelligently critical attitude.

Reference is constantly made to the panels while all these activities are in progress. After the study of the picture is completed, the panels are still left in place for some time, and the interest in the picture grows rather than declines.

Public Uses Service

So effective a lead has the school taken in the stimulation of motion picture appreciation in the community that club women, the public library and the city schools call upon it frequently for material from the rapidly growing section in the school library which is devoted to the films.

As an adjunct to this information service the motion picture committees of the various classes post a month in advance of their appearance reading lists on films to be locally shown, and these lists, too, are made the subject of general reference.

Kiesling's Book Rates More Than Casual Notice

(Continued from Page 1)
the needs of screen drama, how elaborate is the process of research that goes on before a film finds its way to the screen; just how the sets are constructed, the costumes and properties assembled.

But there is a great deal more than this in Mr. Kiesling's book. It gives the reader a psychological as well as a scientific introduction to the movies. It analyzes not only the content of films, but their social and educative value and influence, and particularly their far-reaching effect on styles and standards of living. The single example, for instance, of the occasion when John Gilbert several years ago, leaving a motion picture set late for an afternoon party, appeared in a blue shirt because he did not

SELECTED FILM READING OF THE CURRENT MONTH

Concerning Hollywood Personalities

COLLIERS, September 18: *Back Talk* by Kyle Crichton—in which he describes the rapid rise of Jean Muir and tells how "she just won't keep still"; *Liberty*, September 25: *I Was a Chump—Can I Come Back?*—in which Richard Arlen confesses some of his shortcomings and outlines his hopes for the future; *Current Digest*, October: *The Woman Who Wrote Gone with the Wind*, by Mary Reid—interesting because when her sensational best-seller is filmed, Margaret Mitchell will be an outstanding film figure; *The American Dancer*, October: *Ann Miller Dances with Ginger Rogers*, Winifred Cullum's sympathetic description of a screen newcomer presumably destined for a considerable measure of success; *Pacific Coast Musician*, September 18: *A Star Is Evolved*—Helen Jepson describes for R. Vernon Steele how she effected the transition from opera to screen; *Cosmopolitan*, November: *You Don't Have to be Beautiful*, in which Bette Davis gives pointers on developing screen personality; *Collier's*, October 2: *He Tried to Fly*, by Katherine Roberts—a sketch of the career of Brian Aherne; *Collier's*, October 9: *Blade in Beverly Hills*, by Kyle Crichton—in which the author points out that James Stewart is an entirely new type for Hollywood; *Collier's*, October 16: *No Intermission* (same author)—a dissertation on Gale Sondergaard's love of acting; *New Republic*, October 13: *Cagney, Great Guy*, by Otis Ferguson, which pays special tribute to Mr. Cagney's performance in *Something to Sing About*.

Miscellaneous

The American Scholar, October: *Let the Movies Be Natural*, by Mark Van Doren, assistant professor of English at Columbia University; *American Cinematographer*, September: *Television Will Supplant but Won't Supplant*, by R. R. Beal, Radio Corporation of America; *MGM to Make Wide Use of Tone-Tint*

Merging—John M. Nickolaus of the MGM Laboratory outlines proposed new experiments in color; *Theatre Arts Monthly*, October: *Designing for the Movies*, by Morton Eustis—an illustrated sketch of the work of Cedric Gibbons of the MGM Art Department; *American Cavalcade*, September: *Picking the Great of Hollywood*, by Henry F. Pringle.

Of Interest to Librarians

Wilson Bulletin for Librarians, September: *Hitch Your Wagon to the Stars*—Maxine Block describes how the library may profit from the movies; the *Education Digest*, October: *A Cooperative Film Library for Schools*, in which Paul G. Chandler outlines experiments in southeastern Pennsylvania; *Saturday Evening Post*, October 9 and 16: *How to Make Movies*—two delightful and informative articles by Grover Jones; *Stage*, October: *Two Million Dollars' Worth of History*—Douglas W. Churchill's account of the making of *Conquest* with Greta Garbo and Charles Boyer.

Of Interest to Almost Everybody

Parents' Magazine, October: *Your Child's Chances in Hollywood*, by Robert Joseph—appalling figures about the limited opportunities for the 100,000 children who seek movie jobs every year. One out of 5,000 crashes the portals. Many children get one day's work in 365 days at \$10 a day, and one out of 120,000 is destined to set his or her feet securely on the path to fame.

A Shortcut to Movie Knowledge

Digest and Review, October: *King of the Gags*—Al Boasberg (from *American Weekly*); *Movie Censorship is Wrong*, by Morrie L. Ernst (from *Cinema Arts*); *I Am an Extra*, by Helen Tensing (from *Los Angeles Times Sunday Magazine*); *The Tangle Over Television*, by Myron M. Stearns (from *Elks Magazine*).

Books on Films

New Horizons, published by Bell and Howell Co., treating of school motion pictures; *Elephant*

(Continued on Page 7)

have time to change and so started an international vogue for blue shirts for afternoon wear, is a case in point. Right ideas about sanitation, fine architectural standards, tasteful modes in interior decoration are spread by the films just as rapidly as is enthusiasm for a particular style of coiffure or cut of sleeve.

Mr. Kiesling's book gains added value through excellent action pictures which show exactly what happens on studio sets, and also by an extensive glossary of motion picture terms.

Mr. Kiesling is an obvious enthusiast about films and he makes

out an excellent case for them. In one of his concluding paragraphs he says "In the enlarged cinema of the future, brightened by color, deepened by the third dimension, physically extended by television, and immeasurably expanded by a new and great educational market, there will be opportunities far beyond those open today. In no other industry or art is the view of the future so bright and alluring"—a statement which will strike a responsive chord in the minds and hearts of many who have interested themselves deeply in film production.

Grist For The Library Mill

(Continued from Page 3)

toria, and the sketch in Holland's *Historic Girlhoods*. Guedella's *Hundred Years* rings the bell, as does Maurois' *Miracle of England* and Quennel's *History of Everyday Things in England*. And why not include Maurois' *Disraeli*, a picture of the Victorian Age? The National Geographic Magazine for January, 1937, has an excellent colored picture of Victoria in her coronation robes. The coronation ceremonies of George VI are still recent enough to allow for the use of much of the publicity that came out at the time.

Waiting for "Rebecca"

We are waiting to see *Rebecca of Sunnybrook Farm* played by Shirley Temple, as it will be her next picture according to 20th Century-Fox. Better start putting in a supply of copies at once. One of the pictures we also want to look for is the life of William Norton, discoverer of anesthesia. This is being filmed by MGM from a screen play adapted from Rene Fuelleop-Miller's life of Norton. The popularity that greeted *The Life of Louis Pasteur* and its great use in encouraging interest in medicine and health, can be duplicated, we hope, in this picture of Norton. While our interest is mainly in pictures that have just been released, we should point out that *Dead End*, from the play which ran for three years in New York, is quite usable in classrooms for work in government, protection, laws and crime prevention. It portrays the gangster cycle, and with so many books coming out on this subject by Francis G. Coe, Courtney Riley Cooper, Warden Lawes and others, it lends itself to a very specialized display. *The Road Back*, the sequel to the book by Remarque and picture, *All Quiet on the Western Front*, is another movie-book that we can push with mutual advantage. Linking the World War and rise of Hitlerism in Germany, it offers contact for and is a unifying agent for much library material. Teachers of modern history, social studies and current events can profit by pushing this picture and arranging for a display of books on the subjects.

Stimulates Knowledge

Shakespeare Quotations

(Continued from Page 1)

Shakespeare plays, which revived memories of many of the most significant passages written by the noted Elizabethan. Club leaders, business leaders, educators and students entered enthusiastically into competition for the free tickets offered to those who could identify the entire list of quotations and many a volume of Shakespeare was well thumbed in the process.

Mr. Kiesling's book is published by the Johnson Publishing Co. and has a foreword by Will H. Hays.

Picking Starlets By New Rules

Says THE OBSERVER

IN LOOKING over the new young men and women who are coming rapidly to the top as screen players, we are impressed with the fact that they are a most unusual group of people. Not only are the men tall and finely built, but they are also skilled mentally and physically. Requirements for the girls lead off with intelligence, skill and personal grace, with facial beauty trailing along as a more or less secondary consideration. When you have seen *The Perfect Specimen*, a merry farce in which Errol Flynn demonstrates the mental agility and physical prowess one might achieve if one put his mind to it, you will get some idea of what the producers are seeking by way of new talent.

A Large Order

Here, for instance, are the general requirements used to test girls to play Vassar under-graduates in a sequence for *Rosalie*: "Must have attractively intelligent personality . . . must be animated . . . must have well-modulated voice and must dress in perfect taste . . . must show poise, graciousness, tact and self-confidence, without being overbearing . . . must have a sense of the fitness of things, a spirit of adventure and a sense of humor." We have carried that bit of selectivity around with us and asked a number of studio people what they thought about it. Some were a little amused, saying that girls who combined such qualities were rare indeed, but all agreed that it comes pretty fairly close to a definition of the type of girl most likely to be successful on the screen today—providing she also brings with these qualities some trained skill in music, dancing or acting.

And as to the men—a little further questioning brought out the interesting fact that the new leading men are actually two inches taller, as a general average, than those of a few years ago. Here are the figures: In 1930 the average height, according to records, was five feet, eleven and one-half inches. Today, our movie heroes average over six feet, one and one-half inches. The thick planks that once served as stilts for leading men to stand on when close-ups required that they appear taller than the ladies have now been discarded. Among those who are well over six feet tall are Gary Cooper, Randolph Scott, Brian Aherne, Errol Flynn, Wayne Morris, James Stewart, Fred MacMurray and Joel McCrea.

* * *

Many curious and interesting businesses thrive by virtue of the needs of picture making. There are the men who make a business of supplying all kinds of bugs, insects and small animals, as well as elephants, camels and donkeys; there are others who supply old vehicles of all kinds, old bottles of rare vintages, trained dogs and

FILMS FOR THE PUPIL AND TEACHER

(Continued from Page 4)

children of the slums; their paths lead inevitably to criminal careers. Characterized by the same uncompromising honesty, the adult roles are excellently played, the work of Claire Trevor and Marjorie Main, in comparatively small roles, being unusually commendable. Technically, the production is extraordinary. Direction, photography and musical score are noteworthy.

STAGE DOOR (RKO-Radio)

One of the strongest features of *Stage Door* is the way in which Director Gregory La Cava creates and maintains the atmosphere of a typical theatrical boarding-house. This environment was chosen rather than the usual backstage or hotel background to symbolize theatrical life. The events of *Stage Door* revolve around the trials and struggles of the girl boarders, life itself becoming the opposing force. Some of these girls meet life with honesty and fortitude while others yield to circumstances. Among the latter, Andrea Leeds as Kay, the girl who in frustration is driven to suicide, reaches dramatic heights.

EBB TIDE (Paramount)

The Paramount production of Robert Louis Stevenson's *Ebb Tide* is a dramatic account of the experiences of three human out-

cats, parrots, geese and flocks of sheep, to mention but a few of these enterprises. This week there came to our attention the new and little-known industry of supplying hair for wigs. By strict regulation the hair used in wigs must be human hair. In value wigs range from an average of one hundred dollars up to a thousand dollars, the latter being the ones which grace the heads of the stars for period pictures. For *The Adventures of Marco Polo* it was necessary to purchase more than 600 wigs, and from the property department of Goldwyn-United Artists comes an interesting story on the business of wig-making inspired by this fact. The best hair, it seems, comes from the heads of European peasants, where it is not subjected to the constant heat treatments so much in vogue among American women. An average yield of heavy, healthy hair earns between thirty and seventy-five dollars, with an unlimited market for its sale. Most sought-after are the natural blonde tresses of the Scandinavian countries, where the price paid is sometimes as high as three hundred dollars for the hair of one, single lovely head.

* * *

The rental of property for location scenes is another lucrative business in and around Hollywood. To the Iverson brothers of the San Fernando Valley goes the

prize for astuteness here. Years ago they purchased a large acreage of the rockiest land in California. On their "farm" great rocks lie in serried ranks, huge cliffs and shoulders of limestone and granite stand up against the sky and passes through the boulders look hazardous indeed. This property is now beloved by picture makers, and the Iverson brothers make far more money from its ownership than do any of the owners of the fertile valley land below them. Here such pictures as *Wee Willie Winkie*, *The Lives of a Bengal Lancer*, *The Charge of the Light Brigade* and many others of picturesque backgrounds, together with unnumbered Westerns, have been photographed. The Iversons have a sliding scale of prices. For an ordinary "Western", they charge a flat rate of \$25.00 per day and a dollar each for the large size stock. For a Class A picture they charge a flat rate of \$500.00 a day plus a special charge for each extra and animal used. Over the years they have grown a wondrous crop of movie sets, with here an East Indian village and there a mythical castle—for it is one of their requirements that all lumber and sets must be left standing after the picture work is finished.

To many people these may seem easy ways of earning a living—but none will deny it takes astuteness to think them up.

THE PRISONER OF ZENDA

(Selznick-United Artists)

A swashbuckling melodrama, but indirectly concerned with life forces, *The Prisoner of Zenda* possesses rare entertainment value. Studded with excellent performances, namely those of Ronald Colman, Douglas Fairbanks, Jr., Madeleine Carroll and Raymond Massey, this latest adaptation of the old Anthony Hope story has everything to make it a smash success at the box-office. The direction is superb, the musical score in keeping with the action, and the photography breathtakingly beautiful.

Ziegfeld Is Clubwomen's First Choice

METRO-GOLDWYN-MAYER is entitled to take a bow. In the opinion of representative clubwomen of America *The Great Ziegfeld* was the finest film made in the year 1936. Mrs. William A. Burk, Chairman of the West Coast Reviewing Committee of the General Federation of Women's Clubs, announcing her Committee's choice of 1936's ten best, rated *Ziegfeld* top.

Other High Ratings

Others in the order of their choices were *San Francisco*, MGM; *Mr. Deeds Goes to Town*, Columbia; *Dodsworth*, Goldwyn-United Artists; *The Story of Louis Pasteur*, Warner Brothers; *Winterset*, RKO-Radio; *Fury*, MGM; *Theodora Goes Wild*, Columbia; and *Green Pastures*, Warner Brothers.

It will be noted that Paul Muni who with Walter Huston and Spencer Tracy was given first acting honors by the Committee appeared in two of the high rating films.

Actresses whose performances were especially approved were Luise Rainer, Irene Dunne and Gladys George, while the child players selected for special recognition were Bonita Granville, Freddie Bartholomew and Shirley Temple.

The directors who in the opinion of the Committee did the most outstanding work were Frank Capra, W. S. Van Dyke and John Ford.

Selected Film Reading Of Current Month

(Continued from Page 6)

Dance, by Mrs. Frances Flaherty, Scribner—a delightful description of the taking of the pictures for *Elephant Boy*; *Motion Pictures in Education*—a summary of available literature, by Edward Dale, Fannie W. Dunn, Charles F. Hoban, Jr., and Etta Schneider; *Of All Places*, published by Frederick A. Stokes and Co., in which those remarkable Abbe children, Patience, Richard and John, give their own highly individualistic impressions of the cinema capital.

Of Interest to Motion Picture Chairmen

California Parent Teacher, October: *A Social Force*—Sarah McLean Mullen, coordinator of visual aid and teacher of English and motion picture appreciation at Lincoln High, Los Angeles, and incidentally a contributor to THE MOTION PICTURE AND THE FAMILY, gives a stimulating account of how to make community film work effective.

League Shows Interest In Film Series

FAME of the character education films developed by the Committee on Social Values in Motion Pictures and known as the "Secrets of Success" series, has spread across the seas.

From the Institute of Intellectual Cooperation of the League of Nations, to which a report was submitted on the use of the films, comes an expression of approval of the experiment, coupled with the hope that at some future time a sample may be shipped abroad for examination by Institute experts. Meanwhile news of the expanded program through which the Progressive Education Association is introducing similar films into selected schools throughout the country is going forward.

Hollywood Lexicon

(Continued from Page 2)

wicker contraption laden with tea time dainties which is wheeled into the drawingroom at 5 o'clock. It signifies the sound control table, equipped with dials by which an expert controls the volume and clarity of sound being recorded on the film, while he listens through headphones.

"Wipe" means the transition of one scene into another by literally "wiping" the first one off the screen, revealing the other behind it.

As for turkey—that is not the Thanksgiving bird at all, but merely a bad picture, although who was guilty of the misnomer investigation fails to reveal.

"Victoria" Captures Nations Award

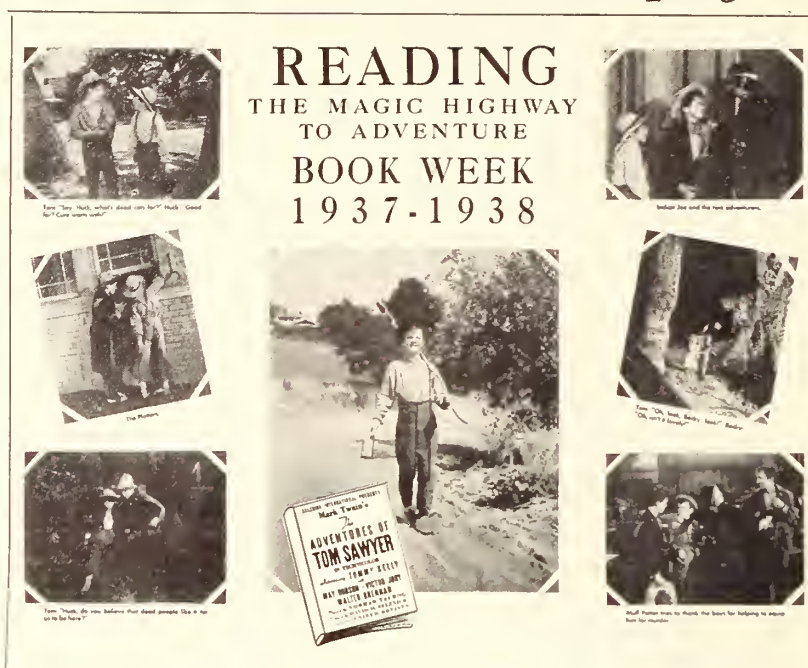
All student and adult groups keenly interested in motion pictures await with eager anticipation the American premiere of *Victoria the Great* to be released by RKO Radio. Premiere is set for Radio City Music Hall but date is yet to be announced. The film, produced in England by Herbert Wilcox and starring Anna Neagle as Victoria and Anton Walbrook as the Prince Consort, has captured innumerable honors.

Among other distinctions it was shown at the 5th International Exposition of Cinematographical Art in Venice and captured the Cup of Nations award. Most appropriately it had its premiere in England.

Coiffure to Change

The world's most famous coiffure is to undergo a change. Arrangement of Shirley Temple's ringlets will be altered for *Rebecca of Sunnybrook Farm*.

United Artists Makes Special Poster For Book Week Display



Pictured above is the center panel carrying the Children's Book Week slogan.

ESPECIALLY devised for Children's Book Week distribution is a three-panel display on *The Adventures of Tom Sawyer*, now in production at the studios of United Artists in Hollywood with 12-year-old Tommy Kelley of the Bronx making his moving picture debut in the role of Mark Twain's boy hero.

Features Familiar Scenes

Scenes familiar to every reader of the Yankee humorist make up the exhibit, which is linked to Book Week by the appropriate slogan, "Reading, the Magic Highway to Adventure," which is displayed on the centre panel.

Centered in this panel is a picture of Tom Sawyer gaily striding along the open road with a fishpole over one shoulder and a bait can in his other hand. Tom's and Huck Finn's encounters with Indian Joe and their experiences in the cemetery at midnight when they are attempting to cure their warts make up the remainder of the panel.

The panel on the left shows Tom's adventure into organized labor, with emphasis upon the now famous scene in which the boys of the neighborhood vie

with each other for the opportunity to whitewash Aunt Polly's backyard fence. The whole transaction, from Aunt Polly's original assignment of the job to the triumphal finale in which the fence has been whitewashed with three coats, is pictured.

Tom's adventures with the ladies occupy the panel to the right. The centre picture shows Tom making tentative overtures towards acquaintance with the new girl in the neighborhood, Becky Thatcher. Included, also, are some of his experiences with the next-door neighbor, Mrs. Harper, and with Becky after their acquaintance has ripened into friendship. Cut-outs of some of the principal characters further decorate the panels.

Ideal for Bookmarks

The exhibit is ideal either for bookstore window, school or library display and will lend much additional interest and color to Children's Book Week observance. Copies may be obtained upon application to Motion Picture Producers and Distributors of America, Inc., 28 W. 44th Street, New York City.

Hollywood Investment Over Two Billion

Hollywood's total investment in pictures is set at approximately \$2,000,650,000 by Cecil B. de Mille, well known producer.

He figures the annual payroll for Hollywood studios at \$100,000,000 and production costs at \$125,000,000. Other investments are in plant and equipment.

New Haven Bulletin Gives Practical Service

A practical service to picture patrons offered by *Theatre News*, publication of the New Haven Council of Theatre Patrons, is a two-page spread called "Picture Parade." This lists all films in first run and neighborhood theatres in New Haven, Meriden and Waterbury and the day on which each changes.

Lists Value Of Exhibits To Classes

IF ELIZABETH EBERSOLD of Bulkeley High School, Hartford, Connecticut, has her way, every ounce of value will be extracted from all the motion picture research exhibits which reach the school.

Last year when the exhibits were new they were used primarily to stimulate interest in the individual films on which they were based and in cultural reading. This year a brief outline will be prepared of the subjects covered by each exhibit, coupled with suggestions as to the way in which they may be used in the various courses, and this will be circulated to the entire school.

A sample listing follows:

Maid of Salem — Witchcraft days in old Salem.

Value to American History classes—shows architecture, customs and costumes of period.

Value to Home Economics classes—gives Colonial interiors and costumes of period.

Value to English classes—constitutes good background material for study of novel, *House of Seven Gables*.

Toast of New York—Big business era.

Value to American History classes — information it gives about the Robber Barons and such personalities as Fisk, Gould and Vanderbilt. Also information about beginning of New York Stock Exchange, New York in 1860's and transportation methods in vogue at the time.

Value to Commercial Geography classes—vitally interesting because of the emphasis it lays upon transportation.

Africa Inspired By U. S. Film Data

Bookmarks from the Cleveland Public Library and copies of *THE MOTION PICTURE AND THE FAMILY* have reaped a rich reward in motion picture appreciation in faraway South Africa, according to Miss Gladys Oppenheim of the Bloemfontein Public Library.

Enthusied by receipt of this material from the United States Miss Oppenheim began to post reviews of current films and to issue reading lists. So enthusiastic was the response of library patrons that she was moved to give a paper on film appreciation for the South African Library Association Convention. Two schools in Bloemfontein promptly took up motion picture appreciation and a number of libraries are following Miss Oppenheim's example.

But this was far from the final result. As from a pebble dropped in a pond ripples of enthusiasm have spread, and an awakened interest in films throughout South Africa was the consequence.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Librarians,
Teachers, Community
Leaders

Vol. 4

NOVEMBER 15, 1937

No. 3

Clever Survey Shows Taste Film Patrons

MANAGERS of many theatres may be in a fog of indecision as to whether or not the pictures they book will please their audiences. J. Noble Arnold, Resident Manager of the Carolina Theatre in Durham, North Carolina, never finds himself in that dilemma. He can speak with certitude about the tastes of his patrons. A house to house canvass of every theatre-going home in Rocky Mount a few years ago gave him a fundamental knowledge of the likes and dislikes of the theatre-goers of the community which an occasional letter or card has enabled him to keep up to date.

Canvassers Given Preliminary Course

Twelve young women were employed to carry forward this interesting experiment in public relations. Each, before starting upon her canvass, was given a three-day course of lectures as to all phases of theatre operation.

(Continued on Page 2)

"Journal" Film Column Used In South Africa

Librarians of the United States need not flatter themselves that they are the only people who rely upon the list of films made from books appearing monthly in *The Library Journal* to stock their shelves with extra copies of these volumes and with the correlated reading which will be in demand when the films are released. According to R. F. Kennedy, Librarian in Johannesburg, South Africa, too, has adopted the technique. Browsing about in the Extension Department of the Brooklyn Public Library during a recent visit to New York, Mr. Ken-

(Continued on Page 3)

Films Reviewed In Current Issue

Alcatraz Island, page 6; *The Awful Truth*, page 8; *Danger—Love at Work*, page 6; *The Prisoner of Zenda*, page 6; *Ali Baba Goes to Town*, page 8; *Heidi*, pages 6 and 7; *Victoria the Great*, page 6.

"Romeo And Juliet" Winners Return Resolved To Study History, French



Adeline Korisch
La Crosse, Wisconsin

IF you were a young woman, 18 or 20, who had just returned from a de luxe trip to England, if you had occupied a first class stateroom on the Normandie and lived at a big hotel in London, what would be your first reaction to a question about your trip?

Would you talk about the gas-



Louise McCauley
Atlanta, Georgia

tronomic joys of traveling on one of the world's most palatial liners? Would you babble about the silks in Liberty's, or the gardens in the English countryside, or the thrill of seeing Leslie Howard in the flesh, attending a theatrical performance in London?

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Filmed Classics Replace Books In Pine Bluff, Ark.

Films are not replacing textbooks in Pine Bluff, Arkansas, but in some instances they are being used as a substitute.

One of the English course requirements is that pupils shall read and review a certain number

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Want Film Bookshelf In Indiana Libraries

A motion picture bookshelf in every library in Indiana! With that laudable new objective the Indiana Indorsers of Photoplays, one of the earliest Better Films groups in the country, has started out its fall season.

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Death of Mrs. Mullen Causes Deep Regret

FOR the first time since THE MOTION PICTURE AND THE FAMILY was established the ranks of its contributors have been depleted by death. With deep regret we announce the passing of Mrs. Sarah McLean Mullen, Director of English and Visual Education at Abraham Lincoln High School in Los Angeles and Editor of the *Films for the Pupil and the Teacher* Department in THE MOTION PICTURE AND THE FAMILY. Mrs. Mullen's death followed an operation and brief illness and she kept up her editorial work to the last, sending in her final column for THE MOTION PICTURE

AND THE FAMILY from the hospital.

Mrs. Mullen was regarded as in the forefront of the photoplay appreciation movement, having contributed to it through the authorship of text books and study guides, through numerous lectures at the Universities of California and Southern California and before many schools and organizations; also through her effective photoplay appreciation instruction at Abraham Lincoln high. Mrs. Mullen's pupils and colleagues paid tribute to her at a special memorial service held in the Lincoln School Auditorium on November 3rd.

Council Lauds Increase In Family Films

SIGNIFICANT commentary upon the substantial increase in the percentage of family pictures now being produced by major film companies is to be found in a five-year survey made by the Motion Picture Council of Chicago Land.

Completed with the close of the club year in May, the survey shows an advance in percentage of family films exhibited in Chicago from 25.4 per cent in 1932-1933 to 42.1 per cent in 1936-1937. The ratio of increase has been steady, the percentage having been 25.4 per cent in 1932-1933, 27.1 per cent in 1933-1934; 33.4 per cent in 1934-1935; and 39.3 per cent in 1935-1936, with

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Stills In Sets Are Available

Such a wave of popularity has greeted the research exhibits on films based on literary classics or historical incidents that a new demand has arisen. Teachers and librarians are no longer satisfied with these exhibits alone. They want similar material on films for which no special exhibits have been provided.

In order to meet this situation special arrangements have been made with producing companies for the preparation of sets of stills appropriate for school and library display. These have been arranged in sets of ten or twelve at a purchase price of \$1.00 per set. A list of the photoplays upon

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Columbia Pictures Wins Traffic Trophy

Proud possession of Columbia Pictures is a sculptured trophy from the Motion Picture Traffic Safety Committee. Designed by Malvina Hoffman, the noted woman sculptor, and presented to a representative of Columbia Pictures at the banquet of the National Safety Congress in Kansas City, the trophy commemorates the excellence of Columbia's *The Devil is Driving*, which illustrated with dramatic force the evils of careless manipulation of automobiles.

City Fathers Urge Children To See Movies

IF every child in Mexico City does not have an opportunity to see motion pictures with reasonable regularity, the fault will not be traceable to the municipal government.

Believing that motion pictures contribute to the mental development of children in a manner too important to be ignored, the Department of Public Education is enlisting the cooperation of theatre managers in working out a plan to make film attendance easy for the children of under-privileged parents. It has even gone so far as to advocate appropriations for and immediate construction of theatres in neighborhoods where none now exist.

Action Follows Survey

This drastic action follows a survey which disclosed that 38,837 children out of approximately 150,000 attending public schools in Mexico City did not go to movies. This was regarded as a calamity by the authorities.

First reason offered for the situation was that there were no film houses accessible; 2, that their parents could not afford to buy tickets; 3, that they had no adult person to take them to performances.

Construction of new theatres and cooperation with theatre managers will remove at least two of the stumbling blocks.

Films Used To Teach Music in Nebraska

Motion pictures have made their debut in a central Nebraskan city in the role of vocal instructors. Such films as *Naughty Marietta* and *The Firefly* and pictures featuring Lily Pons, Jeanette MacDonald, Grace Moore, Nelson Eddy, Lawrence Tibbett, and even Kenny Baker and Lanny Ross, are strongly recommended by Mrs. E. E. Squires, State Chairman of Motion Pictures for the Daughters of the American Revolution, as a medium of study by vocal students.

Pupils of the voice can learn much about diction, interpretations, tone placement, facial expressions, vowel formation, tongue and lip positions, breath control and musicianship from watching these films, Mrs. Squires points out.

She further adds that but for such splendid films and the occasional concerts and special programs sponsored by herself and by other concert and opera artists, Nebraskans would have no opportunity to see how great artists sing because of their distance from musical centers. Films, she believes, can carry the gospel of good vocalism to very remote centers.

Mrs. Squire is a concert singer of considerable prominence.

WHAT'S NEXT IN HOLLYWOOD?

By ALICE AMES WINTER

ALREADY we have called attention to the way in which picture makers are turning more and more to this, our own America, for story material. They are realizing the drama, the picturesqueness, yes, and the spiritual significance of our past as it influences today—just as *Maid of Salem* portrayed what mob-madness can do, whether in Puritan New England or modern times.

Up on a hilltop at 20th Century-Fox lot (part of the new acres that the prosperous Zanuck-managed studio has recently bought) is one of the most astonishing "sets" ever built—several acres of the Chicago of the seventies: flimsy, yet pretentious wooden buildings, shop windows, theatres, street cars, a glimpse of the river. Each and every bit is true, carefully, even painfully, reproduced through that patient research that we forget, because what captures our eyes is the realism of the whole. First we get a glimpse of the earlier years, the fifties, "new, raw, bold—a city of easy money, easy ways, ugly, dirty, open day and night, a fighting, laughing, aggressive, American city, content to be a hog butcher rather than a king—Chicago!" But not for long. We cannot do better than quote the comment of the authors, "We see Chicago grow rich and prosperous, become the meat-packing center of the country, home of great stockyards and grain center of America. Fine mansions spring up along the lake front; the Palmer House is built and the barroom floor, studded with real silver dollars, becomes the talk of the land. Theaters, operas, art museums, great gambling houses, the Dexter Park race track add to Chicago's growing fame. Coincident with the expansion of the city, political factions appear, and the ensuing fight for political supremacy through the operation of great machines under the control of all-powerful bosses is a fundamental part of the re-creation of Chicago." Then the fire, one of the historic catastrophes of the world—days and night of

terror, two hundred lives lost, \$200,000,000 worth of property wiped out, a maddened and desperate population, all because Mrs. O'Leary's cow kicked over a lantern in a barn! This is the dramatic background. But drama translates the general into the particular and the picture chooses to take the fictional family of O'Leary and tell of them such a story as seems an embodiment of the indomitableness, the conflict of ideals and ambition, the upward push that together create the story of the United States. A big picture is *In Old Chicago*, which you'll be seeing in December. The actors include Tyrone Power, Don Ameche and Alice Brady.

And again we must return to *Wells Fargo*, with these same indomitable elements of America shown in another story, of another kind, in quite another setting. The huge problem of transportation from coast to coast during those years from 1844 to 1870 spans the era of the annexation of Texas, the Mexican War, the acquisition of Oregon and California, the gold rush, the war between the states. In the history books it appears as facts and dates. In the picture it is men and women from the time of man and horse down to the time of train and telegraph.

Thirty-two sets were made by Paramount out in the San Fernando Valley. In "Portsmouth Square" two thousand extras took part. The store windows were filled with the merchandise of the day. When you attend the picture you will see the first arrival of the first "overland mail", twenty-three days from Missouri to San Francisco; you will see the fight between sympathizers of North and South after Lincoln's election; you will see the White House in Lincoln's time; you will see old hotels and railroad stations; you will see the gold coup at Hangtown.

In such pictures "location" plays a big part. For *Wells Fargo* the company went up 185 miles to

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Clever Survey Shows Taste Film Patrons

(Continued from Page 1)

including the booking of films, the arrangement of programs, the provision of comforts for theatre patrons, the various types of sound equipment and the methods of projection employed. This course covered also policies of the theatre management. On the fourth day the twelve made a special tour of the theatre and saw the practical working out of the various details which had constituted the subject matter of the lectures. On the fifth and sixth days they were subjected to an oral examination to determine whether they "knew all the answers".

Began Their Visits Two Days Later

Two days later, they began their visits to the homes of the city, armed with questionnaires which the householders were asked to fill out. Attention was directed to such questions as the frequency of theatre attendance, the local theatre the householders preferred, names of favorite movie stars, the type of photoplay most enjoyed, the type of short subject preferred and the source from which information about current theatre bills was obtained. In addition the householders were asked to fill in the names and birthdays of the family. The succeeding day a special card was sent out thanking them for the information obtained. In addition, each member of the family thereafter received on his birthday a card inviting him to attend the Carolina Theatre as the guest of the management.

On the basis of the returns a plan was adopted of sending to each householder a card notifying him when his favorite star was playing at the Carolina and also giving the name of the picture in which the star was to appear.

The experiment resulted in an increased friendliness towards the management and in a conviction upon the part of the theatre patrons that the Carolina management genuinely desired to serve the community.

Interesting facts about the theatre-going preferences of citizens of Rocky Mount were disclosed by the survey.

Eleven hundred and forty-two patrons of the theatre were found to prefer dramas, 1003 preferred musical comedies, 533 wanted a lower admission price for matinees. Sixteen people in the town did not go to see films because they were out of the habit, six had never heard a talkie and ten had actually never seen a movie.

Two thousand, one hundred and forty-seven houses were canvassed and 7106 birthday dates recorded.

Film Classics Replace Books In Pine Bluff, Ark.

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of books each year. Because J. R. Allen, principal of the Pine Bluff schools, regards certain recent films based on books as so true in literary content, he has allowed pupils to base their reviews on the film without reading the book—a distinct tribute to the educational value of certain feature films. Specifically was this true of *The Prince and the Pauper*, which showed in Pine Bluff recently.

Want Film Bookshelf In Indiana Libraries

(Continued from Page 1)

The plan, as outlined by Mrs. Ferd Lucas of Greencastle, the president, embraces putting on every film bookshelf not only technical data about film production, but suitable study material for those who are interested in films only from a cultural angle.

Popular literature from which motion pictures are made will likewise be displayed as an incentive to reading.

Club In Mass. Inspires Film Study In India

THREE years ago when students in Technical High School, Springfield, Massachusetts, organized a photoplay appreciation club they had little concept of the far-reaching results. There was no way for them to anticipate that the experiment would prove so successful that a flying wedge of Technical High students, known as a "Motion Picture Caravan", would carry the gospel of photoplay appreciation to all parts of western Massachusetts. Nor did they know that a demonstration program given before a Baptist Church group with two missionaries from India in attendance would be the inspiration for the start of motion picture appreciation courses in India. So fascinating is the story of their experiment that we present in abbreviated form an article describing it, written by their teacher, Miss L. Elizabeth Bell.

By ELIZABETH BELL

Pioneer work in motion picture appreciation was begun in Springfield in the spring of 1934 when several far-seeing Technical High School students organized, meeting once a week after school hours to study in detail approximately one interesting photoplay month.

Before the work was well under way invitations began to come to the instructor to lecture on this new project before interested organizations. Instead she proposed the appearance of the Tech group in actual demonstration of its work.

In three years time their peregrinations have carried them to distant villages and cities in Massachusetts where they have taught various organizations—high schools, parent-teachers, women's clubs, college clubs and motion picture councils—how to study and appreciate in a very painstaking manner this distinctive art, the photoplay.

Careful reading of a novel or biography from which a picture is drawn is the delight of the members, and when Stafford reports that, "it required six readings of *The Mystery of Edwin Drood*" before he could digest very detail, why it is "just too bad" if producers have slipped up on authenticity of production. Four or five members of the group journey to South Deerfield, thirty miles away, to enlighten the Women's Club on the merits and demerits of the pictorial presentation of this, Dickens' last and so-called unfinished novel. The audience and even the group instructor herself are amazed when Stafford, the studious, informs them that he has unearthed a real ending to the story, written by Dickens' spiritualistic medium in Brattleboro,

Upon the Death of A Loved Contributor

By Alice Ames Winter

LOVERS of fine pictures, east and west, are feeling deeply the loss of Sarah Mullen. Readers of THE MOTION PICTURE AND THE FAMILY came to look for her well-balanced appreciation of current pictures. But this was only one focal point in her wide and wise contacts. A Californian by birth, a graduate of the University of California, with many additional college courses to her credit, she has been a worker in social welfare, a lecturer, an author, a mother—touching each phase with gracious insight.

A friend who deepens one's belief in the fineness, the dignity and the worth-whileness of our everyday life is a friend worthwhile. From my first meeting with Mrs. Mullen I recognized these qualities in her and with them that intangible thing that drew one to her.

Of course, she was doing notable work in the services of education and the cinema—for which both school and studio stand her debtors. We shall not forget. Still longer shall we remember the fine personality.

Vermont, shortly after the author's death.

Another invitation takes these junior educators to Worcester where representatives instruct the Motion Picture Council in that city concerning the labyrinthine psychology of Phyllis Bottome's *Private Worlds*. Jerry in the midst of his speech remarks to his eager listeners, "I've done so much research on this psychology in connection with my assignment that I suppose you people don't even know what I'm talking about." And maybe they don't. Who knows?

A visit to the First Baptist Church of West Springfield brings perhaps the most important results thus far achieved by the Motion Picture Caravan. Two charming missionaries are present from India where the people have hitherto thought they were forced to accept pictures of very low standard. The visitors are so pleased with the project that upon their return to India they start a course in Motion Picture Appreciation.

Speak Before College Club

Before an audience of some five hundred interested guests (men and women) of the Emerson College Club of Worcester these juvenile instructors try hard to convince their adult listeners that their study of *Maid of Salem* has taught them the need of a workable religion today which would not fail them during the depression or an outbreak of mob violence as did the religion of the Puritans in Massachusetts Bay Colony in 1692. Barbara warns the ladies against "the evil of insidious gossip, making big stories out of little nothings", such as the stories of the haunted school houses in Newburyport and the accusations against the so-called witches, Mr. and Mrs. Hugh Parsons, in Springfield.

Sally does not think that Barbara of the picture would have been daring enough to accept the frilled bonnet as a present from her lover when the Puritans had left the Mother Country to do away with the frills of England. However, Hannah thinks there is

always such a daring type of young woman in any day and any age, such as Scarlet O'Hara in *Gone with the Wind*. Robert tells the parents in the audience that young people's pleasures should be simplified and that play in modified forms of work, such as the house-raising in which the Puritans indulged, would be an asset to modern youth.

Recalls Recent World Events

Due to recent world events *The Prisoner of Zenda* stimulates unusual interest. Discussion about the social attitudes involved in the picture finally reaches a culmination when various members debate, pro and con, the contrast of the king in the picture with David, Duke of Windsor, and the contrast of Flavia with the Duchess of Windsor. "If England had needed Edward as much as Flavia's country needed her, would Mrs. Simpson have been willing to sacrifice her love for honor and patriotism?" is one of the questions. Elizabeth, who has not only prepared a report on the novel, *The Prisoner of Zenda*, but has also told the club members the sequel story, *Rupert of Hentzau*, thinks that Flavia is more patriotic than Mrs. Simpson.

The Parish House of the First Congregational Church of Springfield is the setting for a meeting before the ladies of the Church Guild where the appropriate vehicle of discussion is the photoplay, *A Family Affair*, and the boys and girls conclude with the social values of the production: namely that "through sympathy, understanding and tolerance, parents can do a great deal to iron out the difficulties of their children without nagging and fault-finding, which create fear and resentment on the part of young people." Margaret sympathizes with Joan of the picture when in her explanation to her mother, she says: "It's a fast crowd, mother, going at a fast speed,—cocktail parties, dances, autoing and all the rest." And Sally stages a stickler when she says, "There must be a number of parents in this audience, and I

Few Children In Racine See Selected Films

A RECENT survey of the leisure time activities of boys and girls in Racine, Wisconsin, disclosed many interesting facts about their motion picture habits. But the most interesting was the supreme lack of parental supervision. Of 5,455 children regularly attending motion pictures in Racine, only 124 boys and girls went to "selected" films. The others shopped about on their own.

More than half of Racine's movie-going boys and girls, or 2,938, attend pictures once a week, it was discovered. Nine hundred and 22 go every two weeks and 826 attend occasionally.

Two fourth grade boys and one ninth grade boy topped all their companions in the regularity of their film attendance. Their picture-going averaged over five excursions a week. Eight children were found in the seventh and eighth grades who go regularly five times a week and 24 in grades four to nine inclusive who go four times a week.

Only one local activity in Racine transcended motion pictures in interest. This was the juvenile clubs, which drew an attendance of 3,326 boys and 3,153 girls. Some of the clubs, however, met only once a month.

should like to ask if you realize that all young people like Joan must face temptation today, temptations of which you at our ages never dreamed? In consideration of all this, don't you think we young folks uphold our social standards very well?" The meeting closes with Roy's comment, "It is unfortunate that we don't have more men like Judge Hardy, and that all fathers do not feel as the judge does, that, "Peace, security and happiness are all that parents want for their children, and the greatest fun in the world is in trying to achieve these".

Isn't it though? And isn't it gratifying to know that youth can profit from these social experiences through the medium of the cinema; that they are developing desirable ideals and attitudes; that their wants are more than emotional excitement?

Journal Film Column Used In South Africa

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nedy fell with avidity upon a current copy of *The Library Journal* and greeted it as an old friend. "We check this to give advance information about films which are being made from books", the Brooklyn librarian remarked. "So do we in South Africa", retorted Mr. Kennedy.

CHINA SEEKS HOLLYWOOD AID

Hollywood's aid has been directly invoked to build an autonomous China. Backed by the Nanking Government films are to be made for Chinese consumption in which the ten major and hundreds of provincial dialects are to be welded into a unified language, and that language Mandarin. James Wong Howe, Hollywood's ace Chinese cameraman, is one of the chief proponents of the plan.

What's Next In Hollywood?

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Kernville for four days; two trips were made to Chino; twelve to Paramount Ranch; one day was spent on the Pandora, an old frigate; and the whole two thousand extras were taken up for eight days' shooting to Sonora, five hundred miles away, the site of the old mother lode of gold days. All of which means not only transportation, but housing, feeding, good drinking water, medical aid close at hand—and the props! Authentic books and ledgers, gold scales, mail pouches, and even stamp cancellation had to be provided. The William Galloway is a steam locomotive built for the Baltimore and Ohio Railroad in 1837—while the Overland Coach and the ancient hand fire engine are part of the "antiques" dug up to form the background.

Of course, authenticity does not make a drama. It is, however, an exceedingly interesting side light on the quality of the elements besides acting which help to make these significant pictures. In *Wells Fargo* Frank Lloyd gives us a corking story of how our country moved through those stirring years. Incidentally, it's rather delightful to know that Joel McCrea and Frances Dee, who play husband and wife in the picture, play the same parts in real life.

Dealing with our country of today is *Submarine D-1*, in the making at Warner Brothers Studios with astonishing cooperation from our national government. The story is a triangular love affair, but the submarine scenes, the technique of that new under-water diving and fighting, is the thing. And, of course, all of it had to be submitted to high naval authorities, who laid down the law as to what could be done and what could not be done.

Stage folk—including cinema—are mostly an open-hearted, generous crowd. Over the lot they call each other by their first names, and it is pleasant to learn that Eleanor Powell tries to give as many free dancing lessons as possible, and that her "international dancing school" now teaches 25,000 pupils.

Exhibit Sure To Stimulate Interest In Stevenson Books



This "Ebb Tide" panel depicts Stevenson's life in the South Seas.

ANY reader who has not yet added Robert Louis Stevenson to his list of favorite authors is quite sure to do so after a glimpse of the film exhibit prepared by Paramount on its recent release, the Technicolor version of the Stevenson novel, *Ebb Tide*.

The exhibit lays a proportionately greater amount of stress upon the life of the author than any film exhibit previously prepared and as Stevenson's life was picturesque in the extreme, it is sure to inspire a desire for acquaintance with his writings.

The first panel is so intriguing as practically to compel scrutiny of the entire exhibit. It is a rare photograph from the collection of Mrs. Isobel Field, step-daughter of the novelist, showing him dictating a portion of *Ebb Tide* to her at Vailima, the Stevenson residence in the South Seas.

Panel two has glimpses of Stevenson's life at Monterey, California. Panel three shifts back to the South Seas and gives details of Stevenson's life at Vailima and his romance with Fanny Osbourne. Panel four has further Vailima pictures as well as photographs of Stevenson and his closest island friend, King Kalakaua, Monarch of Hawaii. Panel five for the first time introduces Hollywood and some of the scenes relating to the production of the film. Panels six and seven bring the characters in *Ebb Tide* to the South Seas, while panel eight, the finale, reproduces under the title *Monuments to a Great Author*, the memorials to Stevenson in San Francisco, at Saranac Lake and at Vailima, as well as the last official photograph of Stevenson taken in Sydney, Australia in 1890.

FILMS FOR THE PUPIL AND TEACHER

By HAROLD TURNER

Chairman of the Department of Drama, Los Angeles Junior College

WITHIN the next three months, half a hundred films will be released from the studios in Hollywood. Stars of international fame will head their casts of players. Their roles, however, will be focused into prominence by the performances of hundreds of supporting players many of whose names will not be listed on the credit strip and will be unknown to the public.

Let us this month consider the contributions of the three major types of supporting actors: leading players, comedians and character people.

Leading Players in Films

Of these groups, the leading

players are the most fortunate. They appear in company with the star; they are given a large share of the story emphasis and love interest; they are placed on the side of the protagonist and thus receive a favorable emotional response from the audience; their characters are skillfully introduced and developed within the story's limits; they are given careful costuming, makeup and direction; they receive proper lighting and photography; they are usually recognized instantly by the public and their names are remembered and often quoted in relation to entertainment value.

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Winners Are Resolved To Study French

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Or would you dilate upon the things of lasting value that you got out of the trip: the thrill of treading pavements that were once trodden by Dickens and Samuel Johnson; the never-to-be-forgotten moment when you peeped in at the door of Anne Hathaway's cottage and imagined that a spectral figure of Shakespeare was seated there; the night you attended the Globe Theatre, and in fancy peopled it with great Thespians of the past?

To the great credit of the young winners in the Metro-Goldwyn-Mayer *Romeo and Juliet* contest, and as a significant testimony to the value of contests of this character, they did the latter.

Announce They Will Study

Almost the first words that were spoken by 18-year-old Adeline Korisch of La Crosse, Wisconsin, and 20-year-old Louise McCauley of Atlanta, Georgia, when they landed from the great liner on which they had made their prize-winning trip to England were these: "We know what we're going to study next. We're going to learn French; we're going to know something about mediaeval art; we're going to read more Shakespeare; we're going to travel and see the world."

And representatives of Metro-Goldwyn-Mayer, who met them at the dock, rejoiced that they had made such good use of the opportunities provided them.

Singular interest attached to Miss Korisch's victory in the contest because she is the third successive pupil of Aquinas High School in La Crosse, Wisconsin, to have won one of these motion picture competitions.

An Aquinas pupil visited Sequoia National Park at the conclusion of the *Sequoia* essay contest as a guest of Metro-Goldwyn-Mayer. Another Aquinas pupil saw Paris under film auspices as the writer of the best critical appreciation of *A Tale of Two Cities*. And Miss Korisch has just returned from London and the Shakespeare country as a *Romeo and Juliet* winner.

Miss McCauley is the first to bring laurels in this field to her home town, Atlanta, Georgia.

Both girls won the award through the excellence of the notebooks they prepared on the film. Miss Korisch employed stills from the picture with excerpts from the text as captions, mounted the stills on paper resembling 16th century parchment, edged the leaves with gold, and ornamented the cover with a Tudor Rose.

Miss McCauley discarded photographs altogether and did her own sketches of the play and of the characters of Shakespeare's day, showing marked originality

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Council Lauds Increase In Family Films

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the climaxing figures given above for 1936-1937.

In 1936-1937 the largest percentage of family pictures was made by 20th Century-Fox, due in part, no doubt, to the presence of Shirley Temple on its roster of stars. Twentieth Century was credited with 48.3 per cent, Fox with 41.6 per cent and the combined companies with 43.7 per cent. Next in line was United Artists with 42.1 per cent. Only one company was rated as having less than 20 per cent family product and the majority of the remaining companies had produced approximately one-third family pictures.

The figures were related exclusively to films exhibited in Chicago, and ratings were based on the estimates of the preview groups of the Council of Chicago and.

Winners Resolved To Study French

(Continued from Page 4)

a design and a pronounced brilliance of technique.

Infinite care went into the preparation of both notebooks, but the smiling young women declared themselves rewarded a thousand times over.

Each said the experiences she had recorded in her diary would be remembered for a lifetime.

Opinion was divided as to what was actually the high light of the trip. "We loved Warwick Castle and the Abbey," they said in chorus, "and how exciting it was to hear the descriptions of the Coronation there! We also heard a lot that was interesting about the Coronation from the guards at the Tower.

"We actually saw the King and Queen, from a point quite close to them in front of Buckingham Palace, when they drove off in state to open Parliament.

"We got a real feel of knowing English celebrities at Mme. Assaud's waxworks. Sometimes we could hardly tell which were wax figures and which were real.

"In the main we were most interested in the things that meant England of history, but we must admit that we were pretty cited when we went down to the Denham Studios and saw Robert Taylor, making a picture for Metro-Goldwyn-Mayer — *A Yankee at Oxford*—and also got a glimpse of Maureen O'Sullivan and Victor McLaglen in the flesh.

"There isn't a moment of the experience we would want to omit change. And we know that this wonderful trip has given us a new love of Shakespeare, a new adness for English literature and a very great appreciation of the power of motion pictures to make these come alive."

WHO'S WHO IN BETTER FILMS

ONE of the major qualities that wins laurels for a club motion picture chairman is ingenuity. That is the stepping stone by which Elsie Clanahan of Belleville, Illinois, has climbed from the presidency of a local club in East St. Louis to the motion picture chairmanship of the Illinois Federation of Women's Clubs.



Miss Elsie Clanahan

The Cinema Breakfast held last month by the Better Films Council of East St. Louis, of which Miss Clanahan is president, was a case in point. Many organizations have had luncheons, dinners, teas, but a Cinema Breakfast remains unique.

Miss Clanahan's first enthusiasm for motion pictures was awakened some years ago, when as president of the Wednesday Club of East St. Louis she attended a convention of the Illinois State Federation. Mrs. Richard McClure, afterwards chairman of motion pictures for the General Federation of Women's Clubs, was then state motion picture chairman.

Mrs. McClure's report of the

fine things which were being accomplished throughout the state in raising standards of motion picture programs and in building up appreciative audiences for fine pictures so fired Miss Clanahan's imagination that she determined that during the second year of her presidency of the East St. Louis Club she would appoint a motion picture committee, and that when the opportune time came she would organize a motion picture council.

For a year she allowed the idea to develop and then events moved rapidly. First came the motion picture committee; then three months later a Better Films Council, consisting of representatives from all the outstanding clubs in the city, which totalled a membership of several thousand. Of this Council, organized in January, 1934, Miss Clanahan was elected and still remains president.

Solicited Theatre Cooperation

One of the first projects to which the new organization addressed itself was securing the cooperation of theatre managers. At the outset they were a bit dubious of the Council's intentions. But when they realized that cooperation with the Council program meant definite assistance in filling up their theatres on Friday and Saturday, they were quick to fall in line. Now

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GRIST FOR THE LIBRARIAN'S MILL

By RICHARD JAMES HURLEY
Librarian Roslyn, N. Y. High School

TOM SAWYER has met up with Hollywood and the result is a movie-book film sure to make a touchdown (this being football weather). Not every child has read this and those who have already followed Tom's adventures will want to renew the acquaintance. Our motto should be "Be Prepared" for the demand this movie will stimulate. November's *Boys' Life*, the Boy Scout magazine, features the movie as does *American Girl*, magazine of the Girl Scouts, and stills can be obtained from the Motion Picture Producers & Distributors of America or local theater managers. *The National Geographic* can likewise be tapped for excellent picture material.

The producers of *Tom Sawyer* have provided a three-card exhibit with slogans including reference to Book Week. There is also a study guide available containing pictures and pertinent information. The research library

of United Artists has made a list of over a hundred books, magazines and newspapers used in getting information for filming, and this can be secured from the Motion Picture Producers and Distributors.

Any display on this film should include *Huck Finn* and *Life on the Mississippi*, besides a life of Mark Twain. *The Boys' Life of Mark Twain* by Albert Bigelow Paine is probably the best. The book lends itself to poster sketches and assembly or classroom dramatization of outstanding scenes, such as whitewashing the fence. We feel that not only is Tom Sawyer going to appeal to upper elementary and junior high students, but also to those in senior high.

"Hurricane" Offers Possibilities

However more directly for senior high is *Hurricane*, the film from the book of that title by

(Continued from Page 6)

"The Observer" Goes Technical

OF COURSE actors must emote and cameras must turn, if pictures are to be made, but in a visit to a studio to see how screen dramas are accomplished, the acting is by no means all there is to see.

So many pictures of promise are now in the editing stage—pictures of such wide and varied interest as *The Adventures of Marco Polo*, *Tom Sawyer*, *Gold Is Where You Find It*, *Tovarich*, *Wells Fargo* and *The Buccaneer*—that we made it our business this past month to look in upon this final work which is being done on some of them. Arduous work it is, fitting together the pieces and building into a continuous, rhythmic whole the hundreds of thousands of feet of film that have been photographed and recorded.

At Work with the Cutters

So come with us into one of the projection rooms where the cutters work. At first glance it all looks pretty wild and confused, with ribbons of film on the floor, in baskets and boxes, overflowing into all corners of the room. A little closer investigation reveals the fact that every foot of film is accounted for, marked for filing, for re-viewing, or for final scrapping. We are permitted to watch the unrolling of new film through the window of a "movieola," a fascinating machine which presents a very clear, enlarged image of the action to the cutter's expert eye. Above his head (or ours, as we peered into the mysteries) a radio loud speaker carried the dialogue, synchronized to the action of the pictures on the film. As the cutter, or "editor," works, he stops the running of the film at intervals and snips out a piece. An assistant takes it, clips it to another piece and hands it to the "splicer," whose job it is to cement these cuts into an assembled whole. This goes on daily as the "rushes" or "takes" from the camera work on the pictures come in. Frequently, the cutter includes a number of shots of the same scene. At crucial points in the story the editing responsibility is shared by the producer of the picture, by the director and frequently by the star, hence the inclusion of extra footage in the rough film which is to be viewed on the screen, perhaps that even-

(Continued on Page 7)

AVAILABLE FREE

The Motion Picture and the Family is available free of charge to librarians, educators, officers of Better Films Councils and others seriously interested in the educational and cultural value of films. Apply to Motion Picture Producers and Distributors of America, Inc., 28 W. 44th Street, New York City, if interested.

STILLS NOW AVAILABLE ON THESE PICTURES

Adventures of Robin Hood
Adventures of Tom Sawyer
Adventures of Marco Polo
Alice Adams
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As You Like It
Bad Man of Brimstone
Benefits Forgot
Buccaneer
Conquest
David Copperfield
Dead End
Gold Is Where You Find It
Good Earth
Great Garrick
Heidi
Hurricane
In Old Chicago
Last Days of Pompeii
Life of Emile Zola
Life of Louis Pasteur
Little Minister
Little Women
Lloyds of London
Lost Horizon
Maid of Salem
Midsummer Night's Dream
Parnell
Plainsman
Prince and the Pauper
Ramona
Rebecca of Sunnybrook Farm
Romeo and Juliet
Tale of Two Cities
Victoria the Great
Wells Fargo

Price—\$1.00 per set.

Order through Motion Picture
 Producers and Distributors of
 America, Inc., 28 West 44th
 Street, New York, N. Y.

Grist For The Librarian's Mill

(Continued from Page 5)

Nordhoff and Hall. The *Bounty* books and movie have already made students conscious of these authors and they need little or no introduction. In fact the *Bounty* trilogy might be put out with other books on the South Seas. Some of the books that could be used in connection with *Hurricane* are Tietjen's *Boy of the South Seas*, Melville's *Typee*, Nordhoff's *Derelict* and *Pearl Lagoon* and Ellsworth's *Exploring Today*. A current issue of *Life* Magazine has several pages of stills from the movie and there is a good deal of material available from travel bureaus and ship companies.

Occasionally we come across an excellent picture from a little known book. One is *Conquest* from Gasiorowski's Polish novel, *Pani Walewska*. The picture centers around a love affair of Napoleon and the patriotic Countess Walewska. There is an excellent Group Discussion Guide available for this picture. However since it offers a dramatization of an important epoch in modern history general histories of France and Europe and biographies of Napoleon — Ludwig's for older students and Tarbell's for younger—can be used.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in
 Motion Pictures by Howard M. Le Sourd, Ph.D., Dean
 of Boston University Graduate School, Chairman.

HEIDI (20th Century-Fox)

HEIDI as a book is popular primarily with children, but as a picture it will have universal appeal. The silliness of stubbornness, the transforming power of a smile and song, the meanness of avarice, the faith of childhood, the sacrificial character of love and the joy of living are the threads woven into the pattern of the story.

Personalities are developed. Why certain ones should be dwarfed by self-interest and others expanded by self-forgetfulness cannot be explained by the chance combination of biological determiners in the bodies of individuals. We are what we are because of our reactions to the outside world. How unfortunate that circumstances play such tragic tricks on so many people that they become antagonistic to the welfare and happiness of others! One of the most interesting lines of thought that grows out of this picture is to reconstruct from the flash portrayals the experiences that made the grandfather a recluse, the aunt a sneak and blackmailer, the governess a cheat and kidnapper, and Heidi a perpetual distributor of cheer.

ALCATRAZ ISLAND (Warner Brothers)

I USED to think that dough was "the greatest thing in the world" was the expression of complete disillusionment of Gat Brady. He had rationalized his racketeering and prided himself on his underworld code of ethics. He had thought his ill-gotten money could take the place of his personal role as father to his growing girl. He felt that he could find satisfaction for himself in this materialistic world only by stuffing safe deposit boxes with money extorted from the hands of honest business men.

When he wanted to start life anew he suddenly discovered that the threads of his life had been snarled and he could not free himself. His lovely daughter and a possible home of peace and happiness beckoned to him, but he had to pay the price of his viciousness.

What is the greatest thing in the world? Surely the path to its realization is not over the crushed or bruised bodies of fellow travelers. Happiness was not achieved for "Gat" in arriving at any definite, naturalistic goals. Satisfaction in life seems to be the reflection in one's own soul of the happiness that he brings to others.

"Gat" Brady discovered almost too late the real source of joy in life.

THE PRISONER OF ZENDA (Selznick-United Artists)

One rejoices in democracy when he sees reenacted some of the conspiracies of monarchy. Democracy, however, still has its intrigues, which threaten its permanence.

This fantastic story has its lessons. The irresponsibility of the heir to the throne is duplicated again and again in our modern life by those who evade great opportunities for social service and who are false to public trust. The loyalty of the princess, which caused her to forsake love for duty, has its counterpart in those who sacrifice personal happiness for social good. Love and jealousy, which caused the death of Michael, are still wrecking lives and ambitions. Always will there be a call for one who is willing to give without hope of getting, for one who will risk even life itself to attain a worthy goal, when the only satisfaction is in the achievement.

DANGER—LOVE AT WORK (20th Century-Fox)

Few comedies have much to contribute to serious thought. Here is one that inspires analysis of the fundamental idea on which it is based. What happens to a family that is raised to do as it pleases is the theme of the picture. The results are funny, and constitute a valid, though greatly exaggerated attack on the often misunderstood educational principle of encouragement of free expression. In the picture there was no external restraint at any age of development.

In real life freedom of expression tends to develop initiative and resourcefulness. To grant such freedom, however, to one who has no inner control or standards is not only stupid but vicious. One who has no sense of values is not to be trusted, for a sense of values comes not through authoritative platitudes but by experience in living under competent guidance. As this sense of values develops, freedom should be extended.

VICTORIA, THE GREAT (RKO Radio-Imperator)

"Poor Old England" expressed the feelings of the Prime Minister as he went to notify Princess Victoria that she had become Queen. A woman on the throne at that time of crisis seemed a calamity, but how mistaken he was!

From the picture one gets an insight into the personal characteristics of the great Queen. She loved her people, she insisted on justice for the poor, she demanded peace with the United States to the point of threatening abdication, but the story of the

expansion of the British Empire during her reign is left untold.

The picture centres about her romance and family life. It glorifies Albert, her husband, who never was popular in England, by showing how much she depended on him for advice and counsel. His dying words, "I've done my best," give insight into his character.

Victoria's love for Albert gave to her added capacity for appreciating essential values in life. It made it possible for her to say "If England is true to its ideals of democracy, justice and freedom, it can mould the destinies of the whole world." Striving towards those ideals has given her a high place among earth's immortals.

Who's Who In Better Films

(Continued from Page 5)

every neighborhood theatre in East St. Louis has a week-end family program.

Every week the Council prepares and mails out, for display on selected bulletin boards, a list of pictures which will be shown during the week at first run theatres and also of all the family night programs at neighborhood theatres.

Once a month the Council prepares a list of pictures recommended for pupils in grade, junior and senior high schools, which is distributed to all public and parochial schools through co-operation of the Board of Education.

Previewers from the Council attend all first showings and rate every picture.

For the entire four years and ten months of its existence the Council has presented a weekly broadcast on motion picture activities.

It is the efficiency of the program of the East St. Louis Council which has won its president her new state chairmanship. As Chairman of Motion Pictures for the Illinois Federation Miss Clanhahan has 24 district chairmen, 457 senior chairmen and 38 junior club chairmen under her jurisdiction to whom she will communicate the same high ideals, the same efficiency of operation which have characterized her administration of the East St. Louis Council.

Stills In Sets Are Available

(Continued from Page 1)

which sets of stills are available will be found in the box on this page. At the present time these are the only films upon which sets of stills can be obtained.

Requests for sets of stills should be accompanied by the purchase price of \$1.00 per set and should be addressed to the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York, N.Y.

Films For Pupil And Teacher

(Continued from Page 4)

An admirable illustration of such a case is found in Paramount's recent and highly successful picture, *I Met Him in Paris*, with Melvyn Douglas and Robert Young as the two featured leading players, each receiving as much emphasis throughout the film as the star, Claudette Colbert. Another example is MGM's *Captains Courageous*, starring Freddie Bartholomew and featuring Spencer Tracy and Lionel Barrymore.

Can you name other outstanding featured leading players and their current films? Does their presence strengthen the cast and subsequently the entire film? Could another person of less prominence enact the role as satisfactorily? If so, who?

The Comedian

Generally speaking the comedian is more difficult to recognize and remember. Rarely is he given featured credits or publicity build-ups. In the majority of cases comedians prefer to be free agents, signing one-picture contracts and therefore moving from studio to studio. This practice does not allow any one publicity department the opportunity to publicize the players with due regularity.

A comedian's presence in a cast is usually as an added attraction, intended to give the picture a series of lighter moments. Sometimes he is projected into the film without any apparent relation to the story while at other times he is definitely instrumental in advancing the plot. Who can forget the finest comedy scene of recent years, not assigned to stars but to first rate comedians, Sam Summerville and John Qualen, when, in *The Country Doctor*, they re-enacted the arrival of the intuplets!

In production, a selected comedian and his role in the picture are often determined while the story is being written. For example Edward Everett Horton will be signed to a one-picture contract before the final shooting script is completed. Immediately the comedy role will be enlarged and properly characterized to fit the reaction type of comedy.

Who are the leading comedians on the screen today? Are they consistently identified with specific studios? Do they depend upon certain mannerisms for their comedy effects? If so, are these mannerisms characteristic of any interpretation? Or do they attempt to submerge personal traits and emphasize the true comedy related to their assigned characterization?

The Character Player

The character player, vital to every film, will often be an integral part of the plot, as was C. Grey Smith in the 20th Century-Fox feature, *Wee Willie Winkle*, and thus easily be rec-

SELECTED FILM READING OF THE CURRENT MONTH

Concerning Hollywood Personalities

BECAUSE she is rapidly coming to the fore as such a scintillating personality of the screen, Sonja Henie scores twice in this month's crop of film personality stories. American Magazine, November, carries \$1,000,000 on *Ice*, Jerome Beatty's fascinating tale of Norway's skating champion; Christian Science Monitor, October 25th, has another tale of Miss Henie in Frank Daugherty's *Scenes in Hollywood* series in which, under the title *Stages in the Rise of a Skating Star*, he points out that the famous skater is a business woman as well as an artist.

Further personality stories of the month which may interest readers of THE MOTION PICTURE AND THE FAMILY are — Pacific Coast Musician, October: *An Authority Speaks*—an interview with Paul Kerby, Metro-Goldwyn-Mayer's newest composer-conductor, by R. V. Steele; Collier's October 30th: *Kid Brother*, by Quentin Reynolds—a sketch of the career of Sam Levene; Magazine Digest, November: *Private Lives of the Marxes*, by Suzanne Chantal (from Cinemonde, Paris)—what the French Capital thinks of America's erratic comedians; Woman's Home Companion, November: *Stars of Yesterday*, by W. B. Pitkin, in which the author points out that glamorous screen personalities of the past may prove also to be glamorous screen personalities of the future.

Christian Science Monitor, November 1: *Pinto Colvig and His Trade are Odd Even for Hollywood*—a story that could come only from cinema land, about one of the ingenious personages who makes a living by imitating odd sounds for screen masterpieces—another of Frank Daugherty's *Scenes in Hollywood*; Liberty, November 13th: *Lonely Comic*, by Frederick James Smith—a sketch of the career of that beloved and forlorn figure who immortalized himself as the Vice-President in *Of Thee I Sing*—Victor Moore.

Educational

Important to all who are seriously interested in the use of the films as an educational medium is

nognized and remembered. In other cases, however, one or more character roles, interpreted by the finest actors of stage and screen, will run for but a few moments on the screen, yet will make a lasting impression upon the auditor and spectator.

Check back over a list of past performances, study the casts and recall the scenes that provided the most interest and the greatest enjoyment. Are one or more featured players, rather than the star, responsible for the vivid moment? Can you point out the

the series of three articles by Dr. Mark A. May, Chairman of the Advisory Committee on the Use of Motion Pictures in Education, explaining the experiment now in progress to determine the rich educational material which exists in current commercial films. Titled *Teaching with Films*, the first of these articles in *Scholastic* was published October 16th, the second October 30th, and the third and last article is to appear in the December 4th issue. Also interesting are the following articles appearing in the *International Journal of Religious Education*, November: *Why Visual Education?*—The Values of Motion Pictures in Religious Education, by Ernest J. Arnold; *Creative Uses of Visual Aids*, by Otto Mayer; *Visual Aids in the Church Program*, by Elizabeth B. Sterling; and *Where Materials in Visual Education May Be Secured*, by Robert M. Hopkins, Jr. These three articles lay a very solid foundation for the use of films in church work.

Christian Science Monitor, October 19: *Brown University Experiments with Films*; New York Times, October 21: *Bryn Mawr Brings Films to the Classroom*; Educational Screen, October: *The Motion Picture as an Aid to Learning*, by William M. Gregory, Director Educational Museum, Cleveland Public Schools; same issue, *Training in the Operation of Sound Projectors*, by Lloyd L. Ramseyer, Bureau of Educational Research, Ohio State University.

Of General Interest

The American Girl, November: *Tom Sawyer Comes to the Screen*, by Latrobe Carroll—the story of how a Bronx schoolboy, Tommy Kelly, won the coveted role of Tom Sawyer in the motion picture to be made from Mark Twain's celebrated book, and also something about the making of the film; Scribner's Magazine, November: *The Birth of a Nation*, by Milton Mackaye—an interesting account of the technique employed in the making of that old but famous film; St. Nicholas, October: *Pictures You'll Like*, by Edith Winter McGinnis, dealing especially with the making of the Goldwyn-United Artists production of *Hurricane*; St. Nicholas, (Continued on Page 8)

"The Observer" Goes Technical

(Continued from Page 5)

ing or the next day, by those directly responsible for the success of the production.

When the "shooting" is all over, and the first entire rough cut is in order, there comes the difficult job of "boiling down" the footage, trimming scenes for dramatic effect, or lengthening others for rhythm and balanced action. Following the first audience preview, drastic changes are often made. Perhaps the audience laughs in the wrong places, becomes restive through long speeches, or does not generally react as expected. Often discarded scenes are substituted (hence the need of keeping close tab on all photographed film), sometimes close-ups are added for emphasis or clarification of mood, and occasionally the cast is called back for "re-takes".

Combining Sound Track and Film

The business of combining sound track and picture film is still another delicate job, calling for finesse and technical skill. Up to the very last, the sound, including dialogue, extraneous sound effects and music, is carried on a film strip that is separate from the picture film. The sound track is then cut to match exactly the positive print and is superimposed on the edge of the film. Two accurate sprockets, rigidly connected together, have been devised in such a way that the two films are kept together in perfect relation to each other, accurate to the thousandth part of an inch. From this composite, the prints are prepared for distribution.

It is all a pretty exact science, calling for micromatic precision; and, in addition to being scientists, the men who do the work must be dramatists and artists as well. Many a writer's work has been enhanced by the film cutting and many a picture "saved" by judicious editing.

well Hobbes, Ernest Cossart, and Henry Kolker? What do you consider the outstanding performance of each?

HEIDI

(20th Century-Fox)

Shirley Temple's latest film is among her best offerings to date and presents an interesting illustration of our thesis. A group of excellent supporting players is gathered about the child star in the projection of this world famous story. Jean Hersholt as her grandfather contributes an outstanding characterization almost equal to that of the star. Arthur Treacher and Mary Nash as the butler and governess, respectively, Helen Westley as a blind neighbor, Sidney Blackmer, Christian Rub and Sig Rumann in important minor roles create lasting impressions and assist in interpreting an excellent blend-

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Newcomer Is Most Welcome In Film Field

A NEW baby was born this past month in the field of motion picture publications. It was the *MGM Short Story*, which brings to the short subject, at last, the "place in the sun" which Better Films groups long ago decided it rightfully deserved.

What study and discussion guides, posters and exhibits have done to attract the attention of teachers, librarians and other interested groups to the rich educational values of feature films, this magazine is designed to do for shorts.

Scintillating biographies of some of the players who started their career in short subjects and have wound up as stars of the first water, glimpses of the inside workings of the studios where shorts are produced, factual material about their reception in other countries, make up its sparkling contents.

To Be Published Monthly

But by all odds the most fascinating article in the 20-page book is that which describes the lengthy and dangerous process by which Pete Smith, famed short subject narrator, finally arrived at an authentic dramatization of the discovery of radium by the Curies in their laboratory in 1900. This is good reading for any theatre-goer of any age, or for that matter for the scientifically inclined, as well.

MGM Short Story will be published monthly and is sure to find high favor with photoplay appreciation clubs and classes and with all who give serious attention to films as a medium of culture as well as entertainment. Enthusiastically we bid it "Welcome".

Selected Film Reading of Month

(Continued from Page 7)

November: *Pictures for All* by the same author, dealing with *Ebb Tide* and *In Old Chicago*.

Wilson Bulletin for Librarians, November: *Looking Backward and Forward at the Films*, by Maxine Block; Harper's Magazine, November: *The Orchestra Conductor*, by John Tasker Howard—a fascinating exposition of what the orchestra conductor does and what he needs, which has a distinct slant towards the cinema; Stage, November: *Colossal*, in which Douglas W. Churchill points out that the screen spectacle is often a "miracle in miniature"; The World Observer, November: *Mystery Gives Way to Progress with the New Eyes of Science* by Thomas Calvert McClary—examples of scientific achievements made possible by the motion picture camera.

Books on Films

Players at Work, by Eustis Morton, published by Theatre Arts, Inc.

Lettered In Black And Silver, Exhibit Pleases Librarians



The publicity department of the New York Public Library is to be credited for this photograph of a film exhibit in Niagara Falls.

WHEN Miss Gretchen Garrison of the publicity staff of the New York Public Library arranged a special motion picture exhibit for the State Library Association convention held in Niagara Falls the week of October 4th, she had a library audience primarily in mind.

As she placed the stills, the special exhibit panels, a collection of study guides and several colored bookmarks which had been used effectively by the Mount Vernon and Buffalo Public Libraries to advantage, she reflected

with pardonable pride that librarians would find a lot here which would be helpful to them in utilizing film material to stimulate reader interest.

Appreciative as the librarians were, and they gave the committee many compliments on the exhibit, it was two hotel porters who were the most enthusiastic spectators, however. Arriving early in the morning, long before the sessions opened, Miss Garrison found them in rapt attention before the exhibit, the cleaning of the ballroom entirely forgotten in their interest in the pictures.

Pictures Play First Aid Role To Bookseller

MOTION pictures continued their role this month as "first aid" to the bookseller.

A publisher who specializes in inexpensive editions of books made into films reported that the release of the film version of *Wee Willie Winkie* has brought a hitherto unprecedented sale to a volume of Kipling's short stories, which he has shrewdly retitled *Wee Willie Winkie and Other Stories*.

Sale of Other Books Enhanced

Other books whose sales have been greatly enhanced by motion pictures are *Knight without Armor* by James Hilton; *The Prisoner of Zenda* by Anthony Hope; *Stella Dallas*, by Olive Higgins Prouty, and *The Road Back*, by Erich Maria Remarque. Books for which high hopes are entertained are Stevenson's *Ebb Tide*, film version of which has just been completed by Paramount, and *Adventures of Tom Sawyer*, now nearing completion at the United Artists Studios in Hollywood.

Heidi, just released with Shirley Temple as star, is expected to take the lead in all sales of inexpensive editions of juvenile books this year, while *The Prince and the Pauper* is likely to run a close second.

Films For Pupil And For Teacher

(Continued from Page 7)

ing of smiles, tears and excitement. A high point in the film occurs in the dream sequence.

THE AWFUL TRUTH (Columbia)

Recorded as one of the smartest comedies of the year, *The Awful Truth* will be witnessed in time by every motion picture attendee. It is a fast moving, exceedingly clever comedy, played by Irene Dunne and Cary Grant. Here again the interpretations of the supporting cast stand out prominently; Ralph Bellamy plays with conviction a character part of importance; Alexander D'Arcy, Cecil Cunningham, Esther Dale and Joyce Compton deliver excellent performances, each a distinct etching.

ALI BABA GOES TO TOWN (20th Century-Fox)

Bringing Eddie Cantor back to the screen after a two-year absence, 20th Century-Fox spares nothing in its attempt to entice the audience to like the picture. It is a distinct innovation as a story for the cinema. Producer Darryl Zanuck was perhaps somewhat apprehensive concerning the manner in which the satire presents the New Deal and so has conclusively strengthened the appeal of the picture by stressing musical and dance numbers.

HOLLYWOOD LEXICON

5. Additional Novelty Terms

THERE are a few terms so frequently used in Hollywood that no one who even pretends familiarity with a Hollywood vocabulary can afford to be unfamiliar with them.

"Take" Frequent Term

One of these is "take". In studio parlance a "take" is a single recording of a scene. Some times many recordings are necessary before a director is satisfied with results and with every "take" the expense mounts. The highest compliment that can be paid to a performer, therefore, is that he is a "one-take" actor. Shirley Temple's greatest charm in the eyes of directors, superseding even her smiles and dimples, is the fact that she has justly earned the title of "One-Take Temple".

"Blow" is another term that falls frequently from Hollywood lips—but it has no relation to

natural phenomena. An actor "blows up" when he misses a line or spoils the scene by some mistake. "Blow" is the act of doing it.

"Boom" in Hollywood has no alliance with inflation. A "boom" is the steel crane mounted on wheels on which the camera is sometimes placed to record moving shots. If only the arm of the crane is moved the scene is referred to as a "boom shot." If the whole crane moves it is either a "dolly" or a "trucking" shot.

"Business" Synonymous With Stage Term

"Business" in Hollywood is synonymous with stage "business". It is any extraneous action on the part of a performer in a scene. He may be toying with a key, pencilling designs abstractedly on a tablecloth, or humming a tune—it's all "business" to Hollywood.

More Hollywood Technical Terms in the Next Issue.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Librarians,
Teachers, Community
Leaders

Vol. 4

DECEMBER 15, 1937

No. 4

Metropolitan Experiment Is Great Success

TWO years ago a Parent-Teacher meeting was held in Friends' Seminary, a private school in New York City, to discuss how the pupils used their leisure time. The discovery was made that a generous proportion of it was spent in motion picture theatres.

When a parent reported that her eleven-year-old, whom she had taken to see *David Copperfield* and a *Silly Symphony*, had witnessed a news reel of Bruno Hauptmann as an interlude in the program, the assembled parents and teachers decided that the incident constituted a call to action. It appeared that programs especially arranged for children were an imperative necessity.

It seemed like tilting vainly at a dragon to ask for family night programs in a city of seven million people, with the majority of the theatres located in commercial districts.

(Continued on Page 3)

Make Zola Letter Center Of Exhibit

Pupils of the Township High School in Du Quoin, Illinois, are still pluming themselves upon the fact that their exhibit on the photoplay, *The Life of Emile Zola*, was probably one of the most interesting displayed anywhere in the United States.

A letter written and signed by the distinguished novelist himself was the focus of the exhibit. An energetic and acquisitive pupil of the photoplay appreciation class had discovered it in the possession of a fellow townsman.

Films Reviewed in Current Issue

Beg, Borrow or Steal, page 2; *Daughter of Shanghai*, page 2; *The Duke Comes Back*, page 2; *ebb Tide*, page 3; *Exiled to Shanghai*, page 2; *The Great Garlick*, page 3; *Hitting a New High*, page 2; *The Hurricane*, page 3; *The Man Without a Country*, page 3; *Navy Blue and Gold*, page 7; *Nothing Sacred*, page 3; *Sh! the Octopus*, page 2; *The Singing Outlaw*, page 2; *Submarine D-1*, page 7; *Thank You, Mr. Moto*, page 2; *Victoria, the Great*, page 7; *You're Only Young Once*, page 2.

Next Time You Go To The Movies Watch Out For These Choir Boys



They are St. Luke's choristers of Long Beach, California and they do much of the religious singing in the films

IF A question should arise as to which is the most fortunate group of juvenile choristers in the United States, the seventy boys who constitute the choir of St. Luke's Church at Long Beach, California, would put forward an immediate claim.

Not only have they free access to that backstage fairyland of

Hollywood lots, but each and every one of them has seen a number of noted film stars at close range. What is more, they get paid for the privilege.

When you see a boy choir with appropriate ecclesiastical accoutrements singing in a wedding or church scene, the chances are ten

(Continued on Page 7)

Runs "One Man" Film Program In Community

Upon Mrs. H. V. Maloney, film chairman of the Modesto, California, Council of Parents and

(Continued on Page 6)

Staten Island Starts Another New Project

The Motion Picture Council of Staten Island, New York, always an energetic and individualistic

(Continued on Page 6)

Teachers' College Exhibit Shows Material On Educational Aspects Of Films

EVIDENCE of the steady growth in the amount of material available for use in discussing educational implications of the theatrical film was the noteworthy feature of an exhibit on "Aids to the Study of Photoplay Appreciation" shown at Teachers' College, Columbia University, October 25 to November 16.

Exhibits pertaining to audio-visual education have been held at least twice annually at Teachers College for the past four years, but all previous exhibits have included pictures, slides, silent and sound motion pictures, the commercial film, radio broad-

casting and similar supplementary teaching aids. This time, such a wealth of material was available regarding the entertainment film that the exhibit was devoted exclusively to that phase of photoplay appreciation. Great interest was aroused among the teachers and school administrators attending, to many of whom it was somewhat of a revelation.

Consisted of Varied Displays

The exhibit was arranged on the fifth floor of Teachers' College Library, through the cooperation of Miss Eleanor M. Dye, super-

(Continued on Page 6)

Calif. Juniors Begin A State Film Program

PACE-SETTING, in a manner appropriate to the immediate environs of filmland, the Junior Membership of the California Federation of Women's Clubs has adopted the promotion of a statewide Better Film Appreciation program as the major project of the current club year. Fifty motion picture chairmen, appointed during the past three months, are already energetically at work directing the program. Their purpose is to familiarize the youth of the entire state with all phases of photoplay production as an incident to creating the desire to attend films of the highest quality.

Plan of procedure in the Junior Clubs consists first in the appointment of a Motion Picture Chairman who assumes responsibility for the group participation. Members of the clubs are then formed into committees on Acting, Photography, Setting and Sound. Each girl joins the com-

(Continued on Page 2)

Another Library Has An Oriental Display

The Good Earth promises to reach an "all time high" among pictures for which libraries and schools have arranged special exhibits.

Latest public library to report an exhibit which aroused great interest not only in the film, but in Oriental lore in general, is Frankfort, Indiana.

Stills from the picture constituted the nucleus of the exhibit, but Frankfort homes were polled for Oriental curios to lend supplementary interest. Rev. and Mrs. A. R. Huber, missionaries visiting in the vicinity en route

(Continued on Page 8)

Monogram Gets Award

Parents' Magazine's honorary medal of merit for the current month goes to Monogram Pictures for their production, *Boy of the Streets*, starring Jackie Cooper, which has been approved by reviewing groups as teaching a powerful social lesson.

PARIS CHILDREN HAVE OWN CINEMA CLUB

Paris school children may count themselves fortunate. They have a free cinema of their very own. Founder and patron is Mme. S. Aron, niece of M. Jean Benoit-Levy, noted French film producer whose *Maternelle* was so well received in this country. Every Thursday afternoon, which is a half holiday in Paris, boys and girls all over the city flock to designated halls and school rooms where films are exhibited under the aegis of the Cine Club des Ecoliers. Mme. Aron, the founder, adapts, cuts and rearranges all the films on the program and sometimes even makes films especially for the children. The usual film procedure reverses in the Cine Club. Instead of children being admitted only when accompanied by parents, no parent is allowed to have a glimpse of the program unless he or she is in charge of a child.

Calif. Juniors Begin A State Film Program

(Continued from Page 1)

mittee of her choice and gathers material on that specific subject when attending the films. Outlines, current reviews and round-table discussions are featured at the regular club, county and district federation meetings. History and development of the motion picture industry is followed as a study course in some of the smaller club sections, and other groups concentrate on facts dealing with architecture, costumes, historical background and points of special interest to them. Reading lists have been compiled for the individual club members and are the basis for book reviews at the meetings. Barrett Kiesling's book — *Talking Pictures* — has been adopted as textbook for the Junior Study Course. Make-up artistry, trick photography, authenticity of atmosphere and production details, as well as planning, are among the topics of the discussion outlines. Special study is given music in the films as a means of making a contribution to the movement for developing the true American musical form.

Practical Application Is Made

Practical application of the Juniors' Better Film Appreciation plan is made through research exhibits, study guides and picture estimates which are distributed within the clubs and placed in the community under Junior sponsorship. Matinee performances, special showings and worthwhile productions are supported by the Junior clubwomen, who attend in a body. In Fontana, Calif., a recently sponsored Junior performance was followed by a reception at the community clubhouse with the young clubwomen as hostesses. Members and guests

WHAT'S NEXT IN HOLLYWOOD?

By ALICE AMES WINTER

STILL Hollywood preserves its deep dark secret—who is to be cast in *Gone With the Wind*—except that Walter Connolly is to play Gerald O'Hara. Yet Mr. Selznick promises that production will start in February. Meanwhile many fascinating preliminaries are under way, chiefly in the study of costumes. Europe, it seems, is being combed for examples of the hoop skirt and of the later bustle era when skirts were pulled back and draped with flowers and bows and lace over the curious protuberances, and bonnets were saucy, little, flat affairs, much decorated and perched over one eye. But there must also be a search through the South for an entirely different type of costume, the home-made clothing of war time, homespun, dyed with vegetable and fruit juices; hats of corn shucks, decorated with berries and chicken feathers; shoes made of wood and old carpets. (We all remember the green bonnet Rhett smuggled through for Scarlett.) Mr. Plunkett, who is doing this work for George Cukor, the director of *Gone With the Wind*, expects to get together the greatest collection of period costumes of the time of the war between the States which has ever been assembled.

Word comes from Metro-Goldwyn-Mayer that they have bought the rights to picturize the other outstanding novel-success, *Northwest Passage*, with its adventurous tale of New England, the Great Lakes, London and the famous search for a way through from Atlantic to Pacific.

Benefits Forgot, Honore Willis Morrow's story of Lincoln's time, with Walter Huston in the lead as an itinerant pioneer preacher, has drawn a circle of actors and technicians to the Ohio Village that has sprung up on the shores of Lake Arrowhead, a replica covering twenty acres or more, stores and blacksmith shop, pier and steamer, church and home. Two more examples—these—of what we mentioned once before—the way motion picture are discovering the picturesqueness and romance of our own U. S. A., past and present.

Perhaps another angle is shown

evaluated the film attended according to the Junior Chart and reported results to the producer. A six weeks' course in Motion Picture Appreciation is being sponsored for the public in San Diego by the Woman's Club Juniors as their community contribution to the work of enlisting public interest.

Methods of film judging are particularly stressed and analyzed by the Juniors. In cooperation with the libraries and schools

in a curious thing that is going on at Metro-Goldwyn Studio now, but will take perhaps eighteen months to finish. Some thirty acres are being covered with a kind of composite of the cities of America. It is a huge "set"—with a replica of Times Square in New York at the center, and, radiating like the spokes of a wheel, streets from some forty cities, so that no matter where in this country a coming picture may be located, there will be an immediate true background. Philadelphia's Independence Square, Salt Lake's Temple Square, Boston's Beacon Hill, San Francisco's Market Street, Washington's Pennsylvania Avenue, New Orleans' Canal Street, Minneapolis' Calhoun Parkway, and so on and on. When you travel, you may buy papers from your home town. If you should ever be so fortunate as to be a visitor at Metro-Goldwyn-Mayer Studios, you might even stray into your own home town.

Hollywood loves to play with itself. Example: the delightful periodical publication, *Sherwood Forest Gazette*, which Warner Brothers put out, carrying gay and alluring bits of information about *The Adventures of Robin Hood*, now in production, (whether Sherwood Forest be at Chico or in the famous Pasadena Busch Gardens). There is a big building boom at "Nottingham on the Warner", where they are constructing the "last word in castles", with a moat filled with a corroding acid that will eat through armor, and the gates guarded by pots of boiling oil. The dungeons will be deeper and darker than any others in England. "The great banquet hall wherein hang the pennons of all the great Norman knights and a few punks, will seat several hundred guests and yet allow sufficient room for the casting of bones and pieces of gristle to the dogs and cub bears that roam the castle". Maid Marian, "the loveliest, purest, sweetest, kindest, prettiest, wittiest, sauciest damsel in Christendom", is by special concession allowed a bath. Sir Guy indignantly denies that Prince John or himself will have one. "Baths are for softies like

(Continued on Page 3)

Thumbnail Reviews Of Late Films

FOR the convenience of teachers and members of Better Films groups who circulate weekly lists of films with audience rating THE MOTION PICTURE AND THE FAMILY is introducing a new department, a mid month list of abbreviated reviews. Evaluations and audience classifications are those of the East Coast Preview Committee. More extensive reviews of these films will appear in the January 1st issue of SELECTED MOTION PICTURES.

Beg, Borrow or Steal (MGM)

Dir: William Thiele. Cast headed by Frank Morgan, Florence Rice, John Beal and others. A zestful comedy with an impoverished opportunist as its hero. Top notch humor and an expert cast. Adults and young people.

Daughter of Shanghai (Paramount) Dir: Robert Florey. Cast headed by Anna May Wong and Philip Ahn. A melodramatic story of the alien smuggling racket. Adults and young people.

The Duke Comes Back (Republic) Dir: Irving Pichel. Cast headed by Allan Lane and Heather Angel. An expertly directed story of the return to the ring of a young heavyweight champion. Adults and young people.

Exiled to Shanghai (Republic) Dir: Nick Grinde. Cast headed by Wallace Ford and June Travis. An improbable plot built around the commercial use of television. Adults and young people.

Hitting a New High (RKO Radio) Dir: Raoul Walsh. Cast headed by Lily Pons, Jack Oakie, Eric Blore, Edward Everett Horton. Outstanding in its comedy, music and charm. Family.

Sh! the Octopus (First National) Dir: William Mc Gann. Cast headed by Hugh Herbert, Allen Jenkins, Marcia Ralston. A completely mad, but hilariously funny mystery. Adults and young people.

The Singing Outlaw (Universal) Dir: Joseph H. Lewis. Cast headed by Bob Baker and Joan Barclay. An average Western with pleasing music. Family.

Thank You, Mr. Moto (20th Century-Fox) Dir: Norman Foster. Cast headed by Peter Lorre. A mystery melodrama with interesting Chinese background and a full quota of suspenseful intrigue. Adults and young people.

You're Only Young Once (MGM) Dir: George B. Seitz. Cast headed by Lewis Stone, Mickey Rooney, Cecilia Parker. Outstanding in its interpretation of the hopes and ideals of typical Americans. Family.

Metropolitan Experiment Is Great Success

(Continued from Page 1)

cial sections where the audience was primarily adult. But the group was not to be turned from its purpose.

A second meeting was called to which parents from other private schools were invited, and a committee of three, consisting of Mrs. William Barclay Parsons, Jr., president of the Parents' League, Mrs. Irving A. Heyman, motion picture editor of the bulletin of the Horace Mann School, and Mrs. Alonzo Klaw began the rounds of motion picture theatres in Greater New York residential neighborhoods to ask the managers to show week-end programs suitable for senior and junior high school students.

Surprised by Prompt Cooperation

Thus was instituted what has developed to be one of the most interesting experiments in metropolitan motion picture cooperation in the United States. For to the surprise and delight of the committee the managers capitulated. The first one approached said "Yes". Not only did he agree to present a family program over the week-end, but also to allow a member of the committee to attend his first showing on Friday, so that if she found material unsuited to young people either in the newsreel, the trailer or short subject, it could be deleted or a substitution made. In return for his cooperation the committee agreed to star his week-end bill in the theatre program with the statement "Approved by the Schools Motion Picture Committee".

It was not always as smooth sailing as that, yet with surprising rapidity the committee built up theatre cooperation. By the end of the first three months our theatres were presenting week-end bills for the family and a return for their cooperation publicity was being given them in the bulletin boards, in the school papers, by letter and word of mouth to parents, and through the publications of the various private schools to hundreds of subscribing families.

By the end of the second month 5 public schools and high schools were cooperating in circulating the approved programs to pupils and parents. By October juvenile attendance had been so greatly increased at a theatre to which practically no children had ever gone before that when the 87th child passed the ticket taker for single performance the manager sent out a hurry call for an extra Mickey Mouse.

By November two of New York's leading newspapers, the Times and the Herald-Tribune, had offered to print the Schools Motion Picture List every week. Before another season the World-

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

THE HURRICANE

(Goldwyn-United Artists)

THE artistic and scenic effects of this picture outweigh the problem situations. One is aware, however, of the conflict between legalism and justice—between dead law with its ruthlessness and the spirit of goodwill and understanding with its inspiration to orderliness.

Was six months at hard labor too heavy a sentence for the white man to impose on Terangi, a South Sea Islander, for stepping out of caste? After his conviction, was subservience the proper reaction of Terangi rather than revolt? When Terangi had escaped, was the priest right in commending the boy for refusing to reveal Terangi's hiding place?

The tragedy of the hurricane did something to the Governor. His capacity for human sympathy was awakened. How much happier world this would be if every one were trained to see the best in others and could through confidence bring out that best in all the relationships of human life!

NOTHING SACRED

(Selznick-United Artists)

Frauds are common in public life. Those who build them up may be sincere, but as veneered wood soon betrays its false base, so the common clay of fakes is ultimately disclosed.

But let us not be deceived by the apparent lesson of this comedy. While we are debunking some of the conspicuous frauds, let us remember that mankind overlooks most of society's real heroes. Sentimentality may find expression in an undue adoration of the unworthy, but sentiment that applauds the every day exhibition of outstanding virtues is usually lacking.

THE GREAT GARRICK

(Warner Bros.)

Professional jealousy gives rise to comedies and tragedies in each succeeding generation. Sensitiveness to slights makes fools of many otherwise sane persons.

The actors and actresses of Paris felt aggrieved by reports

Telegram, the Sun and Cue, a weekly amusement magazine, had also lent their support.

At the close of the first season, 34 theatres were affiliated with the Schools Motion Picture Committee and the committee itself had expanded to include approximately 50 reviewers as well as a large number of women whose task it was to keep in close touch with the theatres. At the end of the second season there were 214 affiliated theatres, while from 12 to 25 theatres were presenting

of Garrick's farewell remarks in London. They sought to humiliate him, but were themselves humiliated. But the great Garrick was in turn the prey of his own self-confidence when he failed to distinguish genuine feeling for play-acting. Humility without a sense of inferiority is ever the mark of the genius.

THE MAN WITHOUT A COUNTRY

(Warner Bros.-Vitaphone)

One never knows how precious are the commonly accepted relationships until he is deprived of them. Thus did the obstinate Phil Nolan come to appreciate the land of his birth. Except for the girl he loved, we can only imagine his thoughts during his lonely exile.

What are the bases of our love of country? Why not list them, so that the wellsprings of appreciation may not run dry? But let us at the same time be conscious of our country's shortcomings that we may contribute to its further development, for the nation exists not for the privileged few but for the happiness and security of all.

Nolan lost his citizenship through hot-headedness, a false sense of his own importance and an unwillingness to admit his own selfish mistakes. Many men and women have lost precious heritages by just these weaknesses and have spent a lifetime in remorse. There are many Phil Nolans in every community of the country, who live in exile through the isolation of their own unappreciative souls.

EBB TIDE

(Paramount)

Stories which deal with the dregs of humanity are warnings to those who trifle with the principles of self-control and with the basic laws of society. Some destroy within themselves all capacity for redemption. Others by virtue of breeding and early environment have resources for transformation that may reclaim them for social usefulness.

Herrick had sunk low in the ratings of humanity but the

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recommended programs weekly.

Now that the problem of metropolitan cooperation in family night programs has been in effect solved, the committee, although continuing its efforts in this direction, is also hard at work developing an inter-schools film library, stimulating discussion of motion pictures in the classroom and making a survey to determine the critical reaction of the hundreds of thousands of boys and girls who attend recommended programs.

Study Industry Problems At A Club Meeting

PARAMOUNT in importance among the duties of a motion picture chairman, according to Mrs. Arthur Hamilton who heads the Motion Picture Committee for the Third District of the Missouri Federation of Women's Clubs, is the promotion of public knowledge of the viewpoint of the motion picture industry and public appreciation of some of the industry's problems.

Mrs. Hamilton therefore counts as a good-will gesture of importance the program given by the Sojourner's Club which she sponsored as District Chairman.

Chairmen throughout the district were invited to attend, as were members of the faculty of the State Teachers' College, the Superintendent of Public Schools and the Principal of the Junior High School. Guests and speakers, all of whom were well qualified to give both a fair and an intelligent interpretation of industry matters, were Lowell Lawrence, motion picture critic of the Kansas City Journal-Post, R. C. Russell of Central Films, Inc., of Lincoln, Nebraska, and Mrs. Elenore Walton, motion picture critic from Kansas City.

So great was the interest aroused by the program and so animated the subsequent discussion that the honor guests, school officials and many of the committee members adjourned to Mrs. Hamilton's home for cake, sandwiches and coffee, and a continued consideration of what motion pictures both commercial and educational have to offer towards the improvement of both cultural and social standards.

What's Next In Hollywood?

(Continued from Page 2)

Robin Hood. No Norman gentleman would think of one. The men of the castle sink or swim by the established English custom." So, beforehand, we prepare to laugh with and at the gay comedy of Robin Hood—a story all unique, not based on other Robin Hoods.

It's a long array of productions Warner Brothers has scheduled for the season to come, and a great array of writers to serve you of their best. One can't measure genius and charm by dollars, yet it is impressive to know that some \$5,000,000 worth of novels, plays and original stories are on their schedule.

Build Huge Laboratory

Warner Brothers are erecting in Burbank, California, what is described as the world's largest film laboratory. More than a million feet of film can be run through the plant in each 24 hours.

School Film Objectives Set By New Jersey

NEW JERSEY has long been a pace-setter in the Photoplay Appreciation movement. So distinctive are some of the new enterprises inaugurated this year by the Finer Film Federation and the New Jersey Association of Teachers of English to foster appreciation of films that the editor of THE MOTION PICTURE AND THE FAMILY asked Mr. William F. Bauer, Chairman of the Photoplay Study Committee of both groups, to describe these activities. Mr. Bauer's outline is presented below.

By WILLIAM F. BAUER

Three major objectives for New Jersey have been set up for 1937-38 by the committees of the Finer Film Federation and of the New Jersey Association of Teachers of English, the dual agencies which have the state programs for photoplay appreciation in charge.

Organize on County Administration Basis

The first objective is more complete geographical coverage. In every state there are areas in which enlightened and enthusiastic teachers develop film study activities. By the same token, there are arid areas, which continue to go their merry and indiscriminating way to haphazard or casual attendance at film presentation, with no attempt to exercise the prerogative of intelligent selection of films that are suitable and salutary for youth. An habitual, unorganized attendance at mere movies must cast discredit upon the cinema and discomfort upon young audiences, for the fine things in films are frequently neglected while the mediocre receive attention out of all proportion to their deserving. Thus is created a situation undesirable to producer, exhibitor and school. The creator or exhibitor of an excellent "A" production is deserving of the plaudits and support of a film constituency, while the protagonist of a production of less virtue is conscious of his shortcomings and is prepared to take no umbrage at an exercise of cinema sense in consumer film selection and support.

To achieve more complete geographical coverage in study program applications, New Jersey is organizing on a county administration basis, with a county chairman for community cooperation and a county chairman for educational or school participation in each politico-civic unit of the State.

Seek More Satisfactory Distributor Cooperation

The second objective is more satisfactory distributor cooperation, whereby the central com-

WHO'S WHO IN BETTER FILMS

IN previous months we have told you something about women directors and research experts and about some of the people who make music such an



important adjunct to the films.

Artists, too, have their place in Hollywood and a very important place it is. The man who painted the largest mural in the world, many of whose canvasses hang in the Luxembourg and other world renowned museums, has recently come into the Hollywood spotlight. He is Dan Sayre Groesbeck, attached to the staff of Cecil B. DeMille.

All of Mr. Groesbeck's life has read like an adventure story. He was born on an American vessel entering the Golden Gate from Honolulu, his father a ship's doctor. He began his professional career as a newspaper reporter in Chicago and progressed into cartooning. Then the wanderlust seized him and he set out for Europe. During months on the Continent he painted pictures which demonstrated that art was his true metier. One of them, "Nymph and Satyr", hangs in the Luxembourg. Circumstances threw him into the Russian Re-

volution. He fought with the Kolchack forces in Siberia, spent a winter on the shores of Lake Baikal; operated a theatre on the Siberian coast for the Allied troops. He was wounded by shrapnel and still carries a big deposit of it in his body.

When he came back from his adventurings in Europe he was commissioned to paint a 6,400 square foot mural, said to be the largest in the world, for the Santa Barbara Courthouse. Then he did some painting and illustrating for Ray Long of the *Cosmopolitan Magazine*.

Cecil B. DeMille, for whom Groesbeck now works, was the first to recognize his value to the movies. He bought a collection of the artist's paintings and also hired him to "visualize" for *The Crusades*.

Continues to Visualize

He has continued to "visualize" for successive pictures. This means that his function is to see that in every screen picture there is the right type of composition—a balance of dark and light, the proper placing of figures and an artistic use of curves and angles. Cameramen and electricians have found his sketches invaluable in lighting their scenes properly. Just at the present time he is hard at work on the new DeMille picture, *The Buccaneer*, painting costumes and makeup and conceiving on canvas the scenes that subsequently find their way into films.

He is one of many distinguished people whom producers have imported to Hollywood so that their films may have the combination of authenticity and artistry which, as intelligent patrons, the American public demands.

ures of results are impossible. With such cognizance, library, community and academic forces can move towards the goal of measurable rather than ballyhooish progressions.

To Organize Statewide Association

The third New Jersey objective is closer organization of photoplay clubs into a State Association of Photoplay Clubs. With closer organization will come closer defining of aims, more firmly established lines of development, better criteria and strength sufficient to secure the prerogatives which a large co-operative agency rightfully deserves. Among such prerogatives are opportunities for previewing, means for disseminating information regarding skills and techniques developed in the nine initiating and progressive club groups. Those boys and girls who have been photoplay conscious and active over a period of years are now prepared to take a more important part in the study of

Erpi Issues Bulletin On School Films

IF THERE were any doubt in the minds of film conscious Americans as to the progress which is being made in the field of visual education, it is speedily dispelled by the new publication, *Instructional Sound Films Bulletin*, issued for the first time on November 15 by Electrical Research Products, Inc.

This attractive little pamphlet, eight pages in size, records significant milestones in visual education which will be a surprise and delight to devotees of this type of teaching and will furnish speakers on visual education with ammunition for a long time to come.

Use Films in Prisons

Among the noteworthy developments to which it refers are experiments in teaching through films at the House of Detention for Women and the City Penitentiary in New York City which so successful that they are likely to point the way to a nationwide program. Electrical Research Products, Inc., reports that it has sent its second consignment of instructional films to the Far East, 27 reels in number. These went in the custody of Dr. N. L. Dallant and will be used in the schools and colleges of Manila. Other parts of the world are far in advance of the Orient in the use of instructional films, a recent survey showing them to be used in 15 countries. India and the Philippines are the only Oriental countries on the list. Others are Sweden, Puerto Rico, Colombia, Trinidad, Venezuela, Australia, England, Brazil, Portugal, Canada, Alaska and New Zealand. South Africa is a liberal purchaser of instructional films, having recently bought 394 reels.

Electrical Research Products, Inc., has just released 21 new films for schools which cover human geography, physical science, human biology and animal life. Five new films dealing with the functions of the different instruments in a symphony orchestra replace the present symphony orchestra series.

the photoplay.

Creative work of no mean quality is an outcome of the activities of the Weequahic and Central High Schools in Newark. Elizabeth presents a complete senior and junior high school set-up. East Orange, South Orange and Madison are enthusiastic movers along the photoplay way. Photoplay conventions, exhibitions of student creative film art, discussion panels, previewing opportunities, more skillfully conceived and widely administered measuring procedures,—these are fields that New Jersey must encompass if the state is to continue on the way to photoplay study success.

Description of "Stairway To Stars" Given

By THE OBSERVER

BEFORE we again "go technical" this month, we want you to rub Aladdin's lamp and go on a tour of the spacious new apartments recently constructed at Metro-Goldwyn-Mayer studios to house professionally their great ones of the screen. This ornate new structure of stucco and chromium, known as "The Stairway to the Stars", is super-modernistic in design, built in two wings around a lovely, flower-filled patio. Each suite reflects the taste in color and period furnishings of the individual owner.

Norma Shearer's furniture is a mosque green, chartreuse and opaz, against beige walls and curtains of striped taffeta. Joan Crawford's dressing room features white furniture for the most part, with touches of silver and blue satin upholstery. Luise Rainer's general color scheme is lime and peach, with Louis XV furniture, while Jeanette MacDonald's rooms are quite formal in shades of DuBarry blue and teal, with furniture of the Louis XVI period. Myrna Loy's suite carries out a classic motif in midnight blue, white and pale yellow. Harbo's choice is grey and beige furniture with an Italian note prevailing; Eleanor Powell's quarters are done in 18th century English design with white, rose and green prevailing; Rosalind Russell's dressing room is done in a typically New England reserve—fine old pieces of mahogany, hooked rugs and quaint paneled walls; Gladys George, too, selected furnishings in early American, with a cobbler's bench or coffee table and quaint little maple syrup buckets for waste baskets.

Across the patio are the studio apartments of the male contingent of stars. Here again is a famous group, any one of whom, singly, would cause the summoning of the riot squad if he stepped off the train in the average American or European city. In Hollywood, they are merely a part of the studio's panorama. Among the men, choices are either early American or English 18th century. In the first group we find Clark Gable, Robert Taylor, Nelson Eddy, Robert Montgomery, Spencer Tracy and Lionel Barrymore. Preferring the English influence are William Powell, Wallace Beery and Freddie Bartholomew.

Visitors to Hollywood studios, with a wide-eyed eagerness to see famous players before the cameras, often overlook many of the other intriguing phases of motion picture production. For instance, not far-distant from the studio apartments of the stars, on every

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FILMS FOR THE PUPIL AND TEACHER

By HAROLD TURNEY

Chairman of the Department of Drama, Los Angeles Junior College

PRACTICALLY every film-goer thinks he knows something about motion pictures; their production, exhibition and evaluation. Upon plying him with searching questions, we who are diligent students of the form realize that his sketchy information is mainly based on publicity material furnished by the Hollywood studios and disseminated by way of newspapers, magazines, radio and word-of-mouth references.

We have already discovered that in order to appreciate a film, our consideration goes deeper than this veneer of superficial understanding. We must proceed into an analysis of the story and theme, the entertainment, social, technical and artistic values. In this way we become more observant and discriminating and the film subsequently becomes more enjoyable.

As an exercise, then, in developing our capacity for appreciation of films, let us consider one of the initial components of the dramatic type of story presentation:

We shall begin by searching out the first hint of the story to be told. This starting point may be the title of the film, the background of the credits, the music or a subtitle preceding the first pictorial frame.

Exposition

1. First we should ask ourselves these questions: Does the story start immediately and concurrently identify the place of the action, the time, mood, atmosphere and characters? Or does it deliberately prolong this identification? Or does it strike a single sharp note to gain the complete attention of the audience and then follow with a leisurely

identification? Does the opening command and compel your interest? By what methods? Does the film sustain that interest to the very close?

2. Question No. 2 should be: Is the place of the action clearly specified? Does its identification depend alone upon the visual impression of the setting with its accompanying properties and lighting or is it included in the dialogue? Does it rely in any way upon the costumes, the makeup, the movement and business of the players; on the preceding or accompanying music and sound effects? If the action is at all dependent upon it, is the nationality of the characters properly identified? the country, province or city? Is the identification aided by its inclusion in the title? or by any other means?

3. Third, we should ask ourselves: Is the time of the action sufficiently identified? If the action is contingent upon it, is the time of day, week, month or year identified? If so, what method of projection is used?

4. Next it is important to determine whether the atmosphere and mood of the film are clearly identified. Ask yourself: Does the first scene strike the keynote? Is it continued throughout the entire presentation?

5. Are all of the characters necessary to the action definitely and clearly identified? Are any of the characters addressed by name? If so, is the statement repeated for emphasis? Does the dialogue state the present and past relations of the characters to the story? To one another? Does the exposition present the environment and social position of the important characters? Does it give the stratum of so-

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GRIST FOR THE LIBRARIAN'S MILL

MOVING pictures for this month tend to be historical. Some of them deal with foreign happenings—two with highly important events in American history. *Wells Fargo*, Paramount, is of the latter order. It shows the development of the pioneer stage line from which it takes its name, and provides an abundance of motivation for librarians, embracing as it does communication, transportation and history. The *Pony Express* is part of the story and because of the many books and pictures available, and the adventure and thrill in it, is the best focal point. Such books as

Dunbar's *History of Travel in the U. S.*, Glasscock's *The Big Bonanza*, Driggs' *Pony Express Goes Through*, Swan's *Frontier Days and Covered Wagon Days*, Rogers and Beard's *Heels, Wheels and Wire* and McSpadden's *How They Carried the Mail* are all very usable. There are many units on communication—*Child Development Foundation*, Compton's *Pictured Teaching Materials*, Britannica Junior Unit No. 12 and Bardeen's *Progress of Communication* among them.

The interest in communication hits so many levels of students

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Leaders Start Film Classes In Churches

CHURCH leaders in Greater St. Louis are giving 100 per cent cooperation with the Better Films Council by sponsoring an active program of Cinema Appreciation for young people, which is likely to prove a pattern for many other communities.

As a result of it, children in St. Louis church groups are learning to evaluate pictures and are "shopping" before they decide which movies to attend. Bulletins of approved and recommended pictures are being posted in the church and conscientiously consulted by the boys and girls.

Churches Have Film Study Groups

Many churches also have definite film study groups. In the Old Orchard Congregational Church, 45 Junior and Senior High School boys and girls regularly devote a part of every Sunday evening to the study and discussion of current films. Meeting at the church for tea, they have a short devotional program, a discussion of some motion picture they have seen during the week, and then games and guessing contests. A young theological student from Eden Seminary, who is their leader, attends with them each week the film which constitutes the basis for Sunday discussion.

Frequently special programs are arranged. The Chairman of Cinema Appreciation of the Better Films Council spoke at a recent meeting. On the same evening research posters of *The Good Earth*, *Maid of Salem* and *The Plainsman*, study guides on films and copies of *Selected Motion Pictures* and *Leading Motion Pictures* were displayed and copies of *THE MOTION PICTURE AND THE FAMILY* were distributed. The pros and cons of Federal censorship and block booking were debated with animation.

During a question and answer period grown-ups present gained a clear indication of the young people's film tastes. It was evident that they have no enthusiasm for the depiction of drunkenness, gruesomeness and cruelty on the screen, that they do not enthuse over emphasis upon sex or family disruptions, and that they have definitely outgrown the custard pie era and do not like rowdy actions depicted in films. On the other hand their enthusiasm for the fine historical films and for pictures based on literary classics is both genuine and generous.

Meetings like these are regarded as definite indications that the young people have achieved sound standards of film evaluation and that the work of the pioneer Better Films Council leaders in endeavoring to educate a movie-conscious future generation has not been in vain.

Exhibit Shows Educational Side Of Films

(Continued from Page 1)

visor of the Curriculum Reading Room; Mrs. Mary Allen Abbott, lecturer in photoplay appreciation, and Miss Etta Schneider, associate in sub-visual education. It consisted of a bulletin board display, a sampling of a large number of pamphlets and periodicals and a display of books related to films.

Still's were used from such films as *A Star is Born*, *Life of Emile Zola*, *Elephant Boy* and *Dead End*. Juvenile players featured included the Mauch Twins, Shirley Temple, Jane Withers, Deanna Durbin, Freddie Bartholomew, Jackie Searle, Mickey Rooney, Timothy Kelly, the newly discovered star of *Tom Sawyer*, and others.

Selected Film Listings

Selected film listings from a dozen or more organizations engaged in raising the standard of taste among movie-goers were displayed, among them the bulletins of such groups as the International Federation of Catholic Alumnae, the Westchester Motion Picture Council, the Horace Mann Parents' Association and the Finer Films Federation of New Jersey.

Pamphlets and brochures from such varied agencies as the Motion Picture Producers and Distributors, Inc., the H. W. Wilson Co., Museum of Modern Art, Pennsylvania Department of Public Instruction, Federal Council of Churches of Christ in America—to mention only a few—were exhibited as well as a full array of trade papers.

A significant contribution to the photoplay appreciation movement was represented by the large research stills which have been compiled to indicate the painstaking research undertaken in connection with films such as *High, Wide and Handsome*, *The Plainsman*, *Prisoner of Zenda* and *Toast of New York*.

Articles on motion pictures from such specialized magazines as *Time*, *Forum*, *Fortune*, *Scribner's*, and *Scholastic* were displayed, as well as articles from magazines of more general type which devote much space to motion pictures.

Books and pamphlets concerning the motion picture have grown to such an extent that it was impracticable to display a complete sampling. Of the collection shown, a typical few were *New Technique of Screen Writing*, *Motion Picture Appreciation in American High Schools*, *You and I and the Movies* and the shooting script of *Romeo and Juliet*.

Teachers College students interested in motion picture appreciation are assisted by all these means and also through mimeographed source lists and through course offerings, which include a unit on "Photoplay Appreciation"

SELECTED FILM READING OF THE CURRENT MONTH

Behind the Scenes in the Movies

Christian Science Monitor, November 15th: *As an Ohio Film is Shot on a California Mountain*—Frank Daugherty, the Monitor's Hollywood writer, describes the making of Honore Willies Morrow's *Benefits Forged*; Christian Science Monitor, November 22nd: *How Introduction of Sound has Transformed Newsreels*, by Frank Daugherty; Collier's, November 27th: *Property Man*, by Kyle Crichton—a vivid story of the difficult achievements of the man who literally provides "material for miracles"; Pacific Coast Musician, October 2nd: *Molecules and Music*—R. V. Steele interviews Douglass Shearer, perfectionist in the field of sound recording; Pacific Coast Musician, November 20th: *Fairyland Goes Hollywood*—an interview by R. V. Steele with Leigh Harline, who composed the music for Walt Disney's new full length feature car-

toon, *Snow White and the Seven Dwarfs*; The American Dancer, December: *American Ballet in Hollywood*, by Dorathi Bock Pierre—charming off the record glimpses of Balanchine's Company on the Goldwyn lot; Christian Science Monitor, November 29th: *A Novelty in Hollywood*—Frank Daugherty describes the dramatic school at Universal Studios, which is under the supervision of Lyonel Margulies.

In the Field of Science

Scholastic, December 4th: *Television "Just Around the Corner"?*—if you want to know all about television in terms that a layman can understand read this fascinating article by Bruce Rogers.

Christian Science Monitor, December 7th: *Fashion Mannequins Parade before Television Camera*, by Albert D. Hughes—the story of an interesting experiment by the National Broadcasting Com-

(Continued on Page 8)

Runs "One Man" Film Program In Community

(Continued from Page 1)

Teachers, falls an unusual responsibility.

All material for the motion picture classes which are a regular part of the high school curriculum is furnished by her. The free telephone service regarding current films which is maintained by the public library is also traceable largely to Mrs. Maloney's efforts. She, too, was the prime mover in having film information, stills of current pictures and short synopses of films displayed in the library.

Recently she has achieved a new triumph. She has succeeded in arranging for weekly matinees for children for which she is privileged to select the feature picture. The balance of the program is made up of selected shorts.

Staten Island Starts Another New Project

(Continued from Page 1)

organization, has inaugurated a new project—a traveling film exhibit featuring books which are in display in the library motion picture corners. This exhibit includes stills and other data about current films which are either made from books or likely to stimulate reading. A regular place is set aside for its display, and it is routed to the library nearest to the motion picture theatre in which the film is playing.

The Council is also planning three or four open meetings during the year at the high school to discuss photoplay appreciation. The first was held in cooperation with the Jewish Community Centre with Hal Hode of Columbia Pictures as the speaker.

Grist For The Librarian's Mill

(Continued from Page 5)

that it will be found easiest to handle it from this angle.

An exhibit and package of stills for \$1 can be obtained from the Motion Pictures Producers and Distributors of America, Inc.

A two-reel Technicolor, *The Man without a Country*, from the famous story by Edward Everett Hale should be as popular as this perennial favorite. The story is retold in the December 4th issue of *Junior Scholastic* which features the movie. Across the Pacific and long, long ago *Marco Polo* comes to life in the Goldwyn production just finished, starring Gary Cooper and Basil Rathbone, with a cast of five thousand. An

by Prof. and Mrs. Allan Abbott and one on "The Motion Picture in Education" by Prof. Fannie W. Dunn and her associate, Etta Schneider. The role of the cinema

illustrated folder and a package of stills are available from the Motion Picture Producers and Distributors of America, Inc. for \$1.00. The picture has the Oriental splendor of the court of Kublai Khan. For a display use such books as Kent's *I Went with Marco Polo*, Bagley's *To Far Cathay*, *The Travels of Marco Polo*, Byrne's *Messer Marco Polo*, Cottler and Jaffe's *Map Makers and Heroes of Civilization*, Power's *Medieval People* and Webster's *Readings in Early European History*. Stories of early explorations and discovery and pictures of early and present-day China can be used.

theatre in American life is given serious attention, too, in such courses as social psychology, curriculum, adult education, rural education and many others.

Description of "Stairway To Stars" Given

(Continued from Page 5)

lot, are the grim, forbidding, concrete buildings which house the film laboratories. Not very interesting, you think? Just come inside the fire-proof, dust-proof, air-conditioned, windowless structures and have a look at their magic. Here you will see miles and miles of narrow picture film traveling its seemingly endless journey through huge vats of developing solution in the darkness, then out to the "fixing baths", only a little less dark. Spinning continuously, like a miniature power belt, the film dips through the chemical solutions and out into its baths of pure rinsing water. Thence it spins through drying cabinets which can't be heated above 95 degrees without danger of explosion. This process requires 45 minutes per 1000 feet of film.

A number of these developing systems permit processing of 750,000 feet of film daily in one of the larger studios, all in a never-ending band. Thus, emotional scenes may be riveted to gay comedy, tragedy linked with slapstick, a lovely piece of colored landscape beauty with the stark realism of the city slums. Although connected, they are easily identified because each scene was catalogued before shooting by holding a numbered black board in front of the camera. Blank, blue-colored "leaders", or "threaders", keep the spindles loaded when they do not contain "live" film. This obviates reloading the entire maze of spindles, a tedious process requiring hours of time. This film is wound on 2,000-foot capacity spools and sent to the printing rooms. Here, men huddle in the darkness over machines of intricate gears which synchronize the picture and sound tracks. Then it must be cleaned, waxed and polished to prevent scratching. In the basement stand rows of electroplaters through which used fixing fluids are run to reclaim the silver.

As the proud and expert laboratory chief said to us, "If you really want to see pictures made, don't waste your time watching actors emote."

Lessons From The Movies

(Continued from Page 3)

decency of Faith, a girl from home, roused in him latent resources of individual respectability. In his defense of her, he found life anew. One of the great problems of civilization is finding adequate stimulation for prosocial living even in an environment which is much more conducive to it than are the South Sea Islands.

Watch For Choir Boys At Movies

(Continued from Page 1)

to one that it will be the St. Luke's choristers. If a group of boys gathered about a campfire bursts suddenly into captivating melody it will undoubtedly be this same junior group.

The wide-eyed youngsters in the coronation scene in *The Prince and the Pauper* who lustily shouted "Vivat Edwardus Rex" and cheered the advent of the boy king were Long Beach choir boys. So was the group in the church scenes in *Beloved Enemy* and in *Green Light*. A group of St. Luke's choristers, minus their surplices, sang some of the brilliant Spanish music for the opening fiesta scenes in Jeanette MacDonald's *The Firefly*. Other of their fresh young voices were effectively raised in the strains of "The Holy City" in *San Francisco* and again in the "Ave Maria" in Bobby Breen's picture, *Rainbow on the River*. And it was St. Luke's Choristers, accompanied by a full symphony orchestra and organ, who sang a Handel chorus and other equally impressive music in *The Prisoner of Zenda*.

Spent Days at Malibu

During the filming of *Make a Wish*, in which Bobby Breen was also starred, the boys spent several days on location at Lake Malibu to record a number of songs specially written for them by Oscar Strauss. It was a St. Luke's Chorister, Master Allan Churchill, at that time senior soprano soloist of the Choristers, who sang the soprano solos in both *San Francisco* and *A Tale of Two Cities*.

The reason why St. Luke's Choristers regard themselves as so fortunate, however, is not entirely because they have the treasures of intimate contact with the leading lights of Hollywood or because they see pictures in the making. Their earnings from their film appearances enable them to spend an annual vacation at some California resort where they enjoy hiking, horseback riding, swimming, baseball and all sorts of outdoor sports. From the proceeds of their picture engagements also comes the servicing of their club room, which is liberally stocked with the finest of games and a selected list of books and magazines of high type.

St. Luke's Choristers consist of 10 first sopranos, 12 second sopranos, 10 first counter tenors, 10 second counter tenors, five first and five second tenors, six baritone and six basses.

As all of them are minors, each boy has to have a permit for studio work even though his engagement is only of one day duration. Educational regulations also have to be conformed to and therefore immediately upon ar-

FILMS FOR THE PUPIL AND TEACHER

(Continued from Page 5)

ciety, establish their heredity, traditions, education, etc? How is the leading character given prominence and special emphasis in the opening?

6. Another question to be considered is: Do the opening scenes naturally reveal the past? Or are they related as a mere artifice, directed to the audience and not to a person of the film? If the latter is true, does the action seem to halt abruptly?

7. Does the exposition sufficiently clear the decks for the action? At what precise moment does the action enter the film? After this entrance does the action rise deliberately, with the expository material running parallel with it? Does the action concurrently characterize? If so, does it also aid in an understanding of the story? Does the characterization precede or accompany the action and thus create an emotional response in the spectator?

8. Select the first plainly declared dramatic situation. Does it suddenly spring forth or does it grow quietly from its inception earlier in the film or in life antecedent to the film? With this entrance of the first dramatic situation, is the interest heretofore displayed in the artistry of the settings, in the music, in the costumes and makeup of the players and in the dialogue, transformed into dramatic interest? Does the situation become the dramatic link between the opening and the film proper? Is there an immediate audience response? In other words, has the film as drama begun?

This month some excellent films present unusual opportunities for an analysis of exposition.

VICTORIA THE GREAT

(RKO Radio)

Victoria the Great, a documentary film, yet a picture of unusual entertainment values,

rival at the studio the boys go to school for the required three hours. Since the choir is too large to accommodate in one of the regular studio schoolhouses, tables and chairs are usually set up upon some vacant stage. On one occasion, during the filming of *San Francisco*, school was held in a wrecked house while the earthquake scenes were in progress. The boys themselves and Mr. William Ripley Dorr, who is director of the Choristers, consider that their motion picture engagements have educational and musical value, since before a recording is made absolute perfection of performance must be achieved and that establishes a high musical standard for all the performances of the choir. The boys also become very resourceful about reading music rapidly, since frequently they have to familiarize

selves as an excellent illustration of well-planned exposition. The method of presenting the credits, the background of appropriate music, the subtitle and the sound effect of tolling bells lead the spectator into the opening without an obvious break in the atmosphere and mood. A thorough exposition of all points necessary to the subsequent action is achieved adroitly as the rising action culminates in the coronation scene. From this point to the very conclusion of the film the interest is maintained at all times.

NAVY BLUE AND GOLD

(Metro-Goldwyn-Mayer)

In *Navy Blue and Gold* three separate and distinct openings serve as an expository device for identifying the central characters and their characterizations, the place of the forthcoming action, the time, atmosphere and mood. With the beginning of the main story the exposition is further aided by authentic scenery, costumes, make-up and navy procedure. The montage showing the passing of a school year is perfectly executed.

SUBMARINE D-1

(Warner Brothers)

Beginning with atmospheric music and backgrounds for its credits, *Submarine D-1* establishes quickly every necessary point of exposition as it concurrently forwards the interest of the audience to the first dramatic situation when the student submarine collides with a passing ship. Note, however, during this sequence that the injected comedy is destructive of the scene's mood. Other than this rather minor point the film moves to a highly dramatic finish while extending many valuable educational points on submarine warfare technique.

themselves with music they have never seen before in a single rehearsal, as the recording is made the same day.

The benefits to the choir as a whole through these film engagements are memorable since they have enabled the boys to buy their own music and hymnals and meet the full expenses of their club room and camp. They have also made many gifts to the church, including a beautiful stained glass window. Individual boys have profited greatly by these sorties into the films. Many of them are purchasing their own clothes with the money they earn and several of them, who come from families which could not have financed a college course, will be able to go on to college solely as a result of their film experiences.

Readers of THE MOTION PIC-

STILLS NOW AVAILABLE ON THESE PICTURES

Adventures of Robin Hood
Adventures of Tom Sawyer
Adventures of Marco Polo
Alice Adams
Anthony Adverse
As You Like It
Bad Man of Brimstone
Benefits Forgot
Buccaneer
Captain Blood
Come and Get It
Conquest
David Copperfield
Dead End
Ebb Tide
Gold Is Where You Find It
Good Earth
Great Garrick
Heidi
High Wide and Handsome
Hurricane
In Old Chicago
Last Days of Pompeii
Life of Emile Zola
Little Minister
Little Women
Lloyds of London
Lost Horizon
Maid of Salem
Midsummer Night's Dream
Mutiny on the Bounty
Parnell
Plainsman
Prince and the Pauper
Ramona
Rebecca of Sunnybrook Farm
Romeo and Juliet
Scarlet Pimpernel
Story of Louis Pasteur
Submarine D-1
Tale of Two Cities
Treasure Island
Victoria the Great
Wells Fargo

Price—\$1.00 per set.

Order through Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York, N. Y.

Concerning Snow White

Few people who see Disney's *Snow White and the Seven Dwarfs* will realize how much work it occasioned. Disney employed 570 artists who drew a total of 1,600,000 sketches. But 200,000 will find their way to the screen.

THE MOTION PICTURE AND THE FAMILY who attend motion pictures during Christmas week will hear and see these boy choristers in a special Christmas trailer which has been made by Metro-Goldwyn-Mayer to carry their holiday greetings to the world. Little Judy Garland will sing "Silent Night" with a choral background of boys' voices in four part harmony. The scene is laid in a church, appropriately decorated for Christmas, and the boys appear in vestments. Thousands of copies of the trailer will be made and will be sent to practically every important theatre in the world, so that St. Luke's Choristers will to all practical intents give a Christmas message to all of Christendom.

In the face of opportunities like these no wonder the boys regard Hollywood and the motion picture industry as a fairy godmother.

Films Depict The Business Woman Fairly

APPRECIATION goes to the motion picture industry in the report presented by Mrs. Odessa Davis of Los Angeles, California, to mark the second anniversary of the organization of the Motion Picture Committee of the California Federation of Business and Professional Women's Clubs.

"Business and professional women were featured in twenty-six pictures produced last year," Mrs. Davis reported. "In every one they were presented as charming, efficient, intelligent and sartorially very smart. We must look to our laurels if employers are to base the selection of their employees on the impression they gain from the screen secretary, nurse, teacher or librarian."

Summarizes Advantages of Reviewing

Mrs. Davis summarizes several definite advantages to business and professional women which have resulted from the formation of the Motion Picture Committee. First among them she rates the opportunity to describe the program and purposes of the National Federation of Business and Professional Women's Clubs at luncheons and other functions given to national and international leaders by the Community Service Department of the industry. As second in importance she counts the opportunity to cooperate with other groups by association with them in the Better Films Council of Southern California as representative of the Business and Professional Women.

Third, but perhaps equally vital to the interests of her organization is the favorable reaction in the press towards the business and professional woman as portrayed in the films, a reaction based in part at least upon the business women's own evaluation of the films about them which have been released in Hollywood. For the future Mrs. Davis is suggesting that when pictures are released featuring a business or professional woman and presenting her in a particularly favorable light, publicity be given to that fact in connection with news of clubs activities so that business women at large will seize the opportunity to see an authentic film replica of themselves.

Another Library Has An Oriental Exhibit

(Continued from Page 1)

to the Philippines, their enthusiasm aroused, loaned some of their prized possessions. An extensive display of books on China by Pearl Buck served to stimulate interest in collateral reading, while the Chinese curios kept the attention of film-goers focused on the film.

Extraordinary Epoch In American History Shown In Film and Exhibit



A panel from the "Wells Fargo" exhibit

ANY motion picture that deals with an epic event in American history is welcomed with enthusiasm these days not only by adults but by that avid new film public composed of the boys and girls in the classrooms of the nation.

That is why Paramount's *Wells Fargo*, which will have its premiere on December 22, is regarded as an appropriate Christmas gift to the nation. It will strike a familiar chord in grandfather's memory. It will interest father because it deals with the building up of the great transportation system which ultimately succeeded the Pony Express as a means of trans-continental travel. And it will appeal to the boys and girls in the schoolroom because it is romantic history incarnate, with its locale in the California gold rush days, its adventurous incidents of Pony Express riding, stage hold-ups and its story of the gradual development of a raw, new country into the Golden West of today.

Most of us, in our own class-

room days, read about the Pony Express, but few of us have more than a scattering recollection of where it joined the railroad and where the long trek by stage or covered wagon began. The map which introduces the *Wells Fargo* exhibit leaves us in no doubt on that score, as a replica of the Brass Betsey which in 1858 brought trans-continental tourists as far as Tipton, Kansas, is reproduced in miniature to mark the spot. So, too, the map indicates all the various transportation routes of the '40s, '50s and '60s.

Once a study of the map is over, the exhibit turns to a depiction of San Francisco in the days when gold mining went on the summit of what is today aristocratic Nob Hill. Much attention is devoted to primitive mining methods, to reproductions of old stamps and playbills and to photographs of some of the characters, now grown historic, who were the great men of the day.

HOLLYWOOD LEXICON

6. Miscellaneous excerpts from the film vocabulary

LAST month we told you in the *Hollywood Lexicon* what was the Hollywood meaning of "take". This month we are defining "taken"—which with true Hollywood inconsistency has no relation to "take". When a Hollywood sophisticate refers to a "taken" he means a player's facial reaction to an unexpected remark or situation, which is usually startled or humorous. In the old days the word was spelled "take'em".

Many unusual Hollywood terms quite naturally refer to lighting since this is such an important phase of film making. A "rifle", in Hollywoodese, is not a gun at

all, but a small spotlight with concentrated beam.

One of the most easily understandable film terms, so far as derivation is concerned, is "iris in, iris out". When a scene assumes its full proportions on the screen through dilation of the camera lens from pin-point size, it is an "iris-in". When it disappears by the reverse process, it's an "iris-out". The name comes from the dilating and contracting of the iris of the eye.

"Chase" is another widely used Hollywood term. Often a director will be heard saying that a picture has too much "chase". In that instance he invariably means that it contains too much action.

Council Will Try To Start School Groups

TO DATE Delaware has no motion picture appreciation classes in its schools, and the energetic, 10-year-old Better Films Council, which has such fine achievements to its credit in the motion picture field, has undertaken to organize them.

This, and a course in training for its members on how to view pictures in such fashion as to extract from them the more important social and educational, as well as entertainment values, constitute the two major projects of the year. The question raised in a recent discussion of *Dead End* was whether it was merely a repetition of the oldtime gangster picture or carried a definite social message.

Dramatic, acting, directional, musical and other values are studied in all major pictures. In order to get the utmost value out of the study the Council imports a speaker every other month, while the program of the intervening month is devoted to discussion, with the members themselves in the role of film critics.

From an organization with a small membership, started ten years ago and entirely financed by the chairman, the Wilmington Council has grown to a membership embracing many clubs, local organizations and church groups, which meets all current expenses through annual dues.

Mrs. Edmund M. Barsham, founder of the Council, is now advisory chairman and Mrs. George E. Cox is chairman.

MGM Short Honored

For the second time in film history a short subject made especially for commercial exhibition has been incorporated into the curriculum of a school system. The Los Angeles Board of Education has selected as a text subject for the Division of Education *Romance of Radium*, a film short based on the discovery of radium, with Pete Smith as commentator. This is a Metro-Goldwyn-Mayer picture, like the single, previous short film honored in this way, which was *The Servant of the People*, based on the framing of the American Constitution.

Selected Reading

(Continued from Page 6)

pany in recording fashions by television.

New Books on Films

Christian Science Monitor, December 7th: *The New Technique of Screen Writing*, by Tamar Lane, published by Whittlesey House, New York — a practical textbook on how to write for the films by a man who has been associated with writing departments of several Hollywood studios.



A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Librarians,
Teachers, Community
Leaders

Vol. 4

JANUARY 15, 1938

No. 5

Extends Prep School Course Into College

A GAIN comes an illustration of the old adage "Great oaks from little acorns grow," for Dr. Kent Pease, who last year conducted a course on motion picture and radio appreciation at Hamden, Connecticut, High School, is this year continuing his efforts in the enlarged sphere of Springfield College.

Designed for teachers and based on the interests of consumers, the Springfield course, to borrow Dr. Pease's own phraseology, "rejects the elaborate study of individual programs and attempts to aid the pupils in finding out their entertainment interests." It will work out the criteria by which the pupils themselves feel that such entertainment should be judged and then demonstrate how to apply these criteria in the actual judging of movie and radio programs.

Will Use Score Card

As an aid in doing so, Dr. Pease will make use of score cards similar to those employed in the Hamden course. These are some of the queries which will be raised and will figure in the evaluation of "movies of romance":

1. Story: New combinations of old items or ideas.

(Continued on Page 2)

Atlanta Greets De Mille With Great Enthusiasm

A triumphal visit to Atlanta by Cecil DeMille to mark the launching of his film, *The Buccaneer*, in the southern city is reported

(Continued on Page 4)

Films Reviewed

In Current Issue

Films reviewed in the current issue of the *MOTION PICTURE AND THE FAMILY* include: *The Boss Didn't Say "Good Morning"* (MGM), page 7; *Boy of the Streets* (Monogram), page 6; *Hollywood Hotel* (Warner Bros.), page 8; *Snow White and the Seven Dwarfs* (Disney-RKO Radio), page 7; *Thoroughbreds Don't Cry* (MGM), page 6; *Tovarich* (Warner Bros.) page 6; and *Wells Fargo* (Paramount), page 6.

Production Of "Snow White" Marks New Film Epoch



One of the most engaging scenes from "Snow White," in which the princess and the dwarfs make merry.

O NCE in a while there is an event in the motion picture world which may truly be called epochal. Such an occasion was the launching of D. W. Griffiths' *Birth of a Nation*. Still another was the memorable evening in 1929 when Al Jolson's voice was briefly heard in *The Jazz Singer* and the era of talking pictures was born.

A third has happened within the past month with the release of Walt Disney's first feature-length, Technicolor, animated cartoon, *Snow White and the Seven Dwarfs*. So many volumes will be written about the antics of the merry little men, so many tears will be shed about the temporarily sad fate of the little

(Continued on Page 4)

Picture Exhibit Stirs N. Y. Readers

A fine phase of library-film cooperation is instanced by the New York Public Library, which during December and January has been displaying stills from *The Life and Loves of Beethoven*

(Continued on Page 4)

Sacramento Board Holds Anniversary

The early part of January marked an important anniversary in the better films movement. Seventeen years ago the news was flashed all over the United States that a Better Film

(Continued on Page 4)

Business And Professional Women's Clubs Of California Plan Film Exhibit

FOR the first time in history, motion pictures attended the Convention of the National Federation of Business and Professional Women's Clubs in Atlantic City last July. A six panel exhibit illustrating how modern films interpret the business and professional woman to screen audiences was given prominent

display space at the Convention.

The primary reason for the advent of films at this particular time was the formation of a preview group representing the Federation of Business and Professional Women's Clubs of California to see and evaluate films in West Coast projection rooms

(Continued on Page 2)

Education And Films Join Hands

E DUCATION and films joined hands on Friday, January 14th, to celebrate an event of importance in filmdom, Cecil B. DeMille's 25th anniversary as a producer of motion pictures and the impending opening of his historical epic, *The Buccaneer*.

Under the sponsorship of the Department of Arts and Sciences of Columbia University, notables of the film, literary, club and society worlds gathered at a luncheon at the Waldorf-Astoria in New York. Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., presided as toastmaster, and Dr. Nicholas Murray Butler, president of Columbia University, not only dignified the occasion by his attendance, but also gave a stirring address in which he pointed out the great strides that had been made in film production and the very close relationship of present-day films to education.

Present Script to Library

A significant feature of the occasion was the presentation to the New York Public Library of an embossed script of Mr. DeMille's latest film, which records the ex-

(Continued on Page 6)

Chicagoland Council Helps 30,000 Homes

The Better Films Council of Chicagoland set a goal of 30,000 families for its third annual Movie Basket Party which is given in cooperation with local theatres, and on Christmas morning the tired but happy individuals who constitute the Council were inclined to believe that it had not only been reached but exceeded.

Function of the Council in this annual Christmas venture is to pack and deliver the baskets, after generously inclined Chicagoans have paid their way into a special morning performance by donations of non-perishable foodstuffs. And what a task that proved this year with the highest attendance ever rolled up for a function of this type.

The Chicagoland enterprise is perhaps the largest community enterprise of its kind in the United States.

Theatre Mgr. Develops Fine Cooperation

TO Lester Lockwood, former manager of the Lido Theatre in the Bronx, New York City, and now promotion manager for the Levy Circuit, goes credit for a particularly effective plan for tying films into the school curriculum and at the same time giving the schools the benefit of the best that feature films have to offer along educational lines.

Keenly interested in the educational possibilities of films, Mr. Lockwood first developed a co-operative project with the French departments of Bronx high schools. He submitted to the heads of these departments a list of French films which might be made available for special Saturday morning showings. The teachers selected those which they thought best adapted to classroom needs and experimental showings drew a big audience and developed a keen student interest.

Experiment Started in French Classes

Many classroom and extra curricular activities are growing out of the experiment. Pupils are reading, outside school hours, the books upon which the films are based, or correlated material. Knowledge of French history and customs is being promoted through the classroom discussion which follows the showing of each film. The film dialogue is used as the basis for exercises in conversational French.

Encouraged by the success of this project, Mr. Lockwood is now in the process of developing similar cooperation with the History and Economics departments of one of the leading Bronx high schools. A list has been assembled of all talking pictures which might be available for special Saturday morning showings. Teachers of the History and Economics departments are engaged in checking those which they would most like to see revived. Special performances of these films are being arranged. Teachers will canvass their classes and make sure that a representative number of students will pledge to attend. Study guides and other correlated material will be provided in quantity whenever it is available and the films will be definitely integrated into the curriculum through classroom discussion.

The project has distinct advantages both for the industry and for the schools. It taps latent educational resources in films which are no longer current and gives them a lengthened commercial value. It enlivens and romanticizes classroom subjects which without this powerful new medium for stimulating interest might become dry and unprovocative and so has a distinct educational value.

FILMS FOR THE PUPIL AND TEACHER

By HAROLD TURNER

Chairman of the Department of Drama, Los Angeles Junior College

AFTER the opening scenes of a motion picture have given us quickly the "who," "when," "where," "why," and "what" of the story, something dramatic occurs. In other words, the plot begins gradually to unfold before our eyes and ears. This development arouses our interest and increases that interest step by step towards the climax. Each successive stage is arranged in logical order, one after the other, and we become absorbed in the story.

Preparation for Film Study

In order to accomplish this successfully the preparation lays the foundation for all important forthcoming events through the use of the film's established backgrounds, coupled with their properties and lighting; the selected characters, with their costumes, makeup, acting, business and characterization; the dialogue; the music and sound effects. Each of these blends naturally into the framework of the whole picture; for example, the makeup blends into the costume, the costume into the setting and these into the plot. Likewise, the other phases of preparation merge together and we are able to enter vicariously into the spirit of the storytelling, without being jolted into a critical attitude by distracting matters.

At the same time fingers of dialogue, pantomime, business, properties or sound effects point towards future events and thus logically motivate the action as it progresses; for instance, a line of dialogue may hint of an im-

pending tragedy to the leading character. When this tragedy occurs we accept it without an argument because we have anticipated its arrival. How it was to happen had not been clearly defined; only the fact that it would happen was evident. So we are taken into the confidence of the storyteller, allowed to peep into the future and to feel more keenly than the character feels, because we know more of the future than he knows. Simultaneously, however, these fingers of preparation arouse our curiosity and the development partially satisfies it, but never completely so, until the culmination of the action.

Occasionally certain points of preparation are given too much emphasis and become stronger, dramatically, than the actual event, or they are too obvious and we solve the outcome before we should. Conversely, situations are often presented without sufficient preparation or are introduced too far ahead of the event for our memories to reassemble quickly the necessary information. When the former is true we are distracted from our enjoyment and brought back to our surroundings. In the latter case we must use our mental processes for determining the gaps in the story and a portion of our enjoyment is lost.

Minor points of comedy, characterization, retrospection, musical interpolations and the development of secondary plots should be treated so lightly in the film that while they are interesting and entertaining to us at the moment,

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Extends Prep School Course Into College

(Continued from Page 1)

2. Interest: Sustained without being tiresome.

3. Love Element: Intelligent and not "wishy-washy".

4. Actors: Convincing portrayal of part rather than mere superficial resemblance.

5. Ending: Must not sacrifice story to technique.

6. Technique: Must not sacrifice story to technique.

7. Backgrounds accurate and not obtrusive.

These are the questions that will be asked regarding detective and mystery movies:

1. Story: Plausible and well worked out.

2. Suspense: Must be unusual, and not too complicated.

3. Relief: Various kinds of relief must appear in the picture.

4. Characterization: Suitable casting and dialogue.

5. Tempo and Recurrence: Sufficient for interest but not fatiguing.

6. Settings: Appropriate to the story.

7. Endings: Fresh, yet socially acceptable.

Similar score cards will be used for other types of films.

In explaining the viewpoint that motivated the course, Dr. Pease says:

"Producers are in the business of entertainment and not in the business of education. Thoughtfully considered, the statement implies that whatever is good box office has a legitimate place in movie and radio businesses. Those programs which are primarily educational have little real appeal to the average audience. It is only in its largest sense that producers are interested in education. When outside agencies attack the film and the radio script for their failure to give proper education, such agencies are failing to understand the producers' problem."

With this belief in mind, the Springfield course is planned to help teachers to establish classes in appreciation in which the pupils will have opportunity to make their own judgements freed from the control of authorities or teacher-prejudices; to discuss these opinions thoroughly with their fellows to arrive at some common agreements; and finally to use these opinions in judging the pictures that they would and do see.

The method used in the course is based entirely upon the experiential backgrounds of the individual pupils. Types of programs are studied for their necessary elements and score cards are elaborated for judging groups of pictures or broadcasts.

Dr. Pease claims for the course an independence of thinking on the part of individuals and a method that will carry over into the actual enjoyment and appreciation of programs as seen later by the pupils.

Business And Professional Women's Clubs of California Plan Film Exhibit

(Continued from Page 1)

prior to their public release. Now the West Coast preview group has taken a leaf from the page of Convention history and with the cooperation of the West Coast office of the Motion Picture Producers & Distributors of America, Inc., has evolved a film exhibit of its own which will be of peripatetic character and travel to district meetings throughout California.

Unlike the Atlantic City exhibit this will not only deal with the business woman as she is pictured in the films, but also with some of the women who are responsible for technical phases of film making or, in production and other fields, make film history.

Among the women who are honored in this fashion will be: Frances Cary Richardson, librarian and head of the Research Department of 20th Century-Fox; Paula Walling, French teacher for Shirley Temple; Gwen Wakeling, stylist for 20th Century-Fox; Barbara McLean, film cut-

ter for 20th Century-Fox; Dorothy Arzner, only woman director in Hollywood; Phyllis Laughon, M.G.M. dramatic coach, who has taught many incipient stars the way to film fame; Nathalie Bucknall, titled Russian who escaped during the Revolution and became the head of M.G.M.'s Research Department; Edith Farrell, head of the Script Department at M.G.M.; Miss Fanchon, Paramount producer; Frances Edwards, head of the dining room at M.G.M.; Edith Head, costume originator at Paramount; Nan Blake, publicity woman at R.K.O., and Dolly Tree, designer at MGM.

The panels which deal with the business woman as she is shown on the modern screen are three in number. One is devoted to pioneer women; another to entertainers who have found film fame, with Sonja Henie, various Metropolitan Opera stars and one or two ballet dancers included; and the third to women who are prominent in the medical or nursing fields.

Shows Social Theme Films To Students

HARDLY a mail comes into the office of the Motion Picture Producers and Distributors of America, Inc., these days that does not bring news of some significant correlation of education or social service with the films.

Dr. Howard M. LeSourd, pioneer in appreciating and calling attention to the social values of motion pictures, has recently had the inspiring experience of presenting films as a basis for ethical discussion to a group of representatives of five hundred universities at Oxford, Ohio. His impressions of the student conference are given below with the hope that they will stimulate similar experiments elsewhere even though on a less pretentious scale.

The National Assembly of Student Christian Associations which met at Miami University in Oxford, Ohio, during the holidays gave significant recognition to motion pictures as resource materials for their campus programs. Along with a variety of other features, the use of motion pictures as a spring-board for the discussion of vital personal, political, economic and social problems was presented by the writer from two to four each afternoon and from nine-thirty to eleven each evening.

Room Crowded at Sessions

The room was crowded at all these sessions and the discussion was eager and keenly analytical. That this group naturally related the situations portrayed in the picture to the problems which they considered in the commission studies demonstrated far better than an explanation the practicability of the use of motion pictures in setting forth problems in which students are vitally interested.

Presentations centered around three types of pictures: first, the excerpts from feature photoplays which present practical, every day problems for discussion suitable for class room projection. Since such pictures are not available for general distribution now, they were used as examples of problems appearing in the general run of theatre offerings.

A second type of presentation was the theatrical "short", which presented a subject in one or two reels. Because of the high standard that has been attained in some of these productions, they were enthusiastically received. The colleges and universities which do not have regular theatre projection facilities can see these shorts in the theatre and use them as bases for discussion in the campus meetings.

The third type of presentation was a discussion of the possibility of using feature pictures as they appear in the local theatres.

WHAT'S NEXT IN HOLLYWOOD?

By ALICE AMES WINTER

MOVIEDOM is at present swept with a passion for laughter. Perhaps never in our time has the public so longed for that "escape" which comedy gives. So we have delicate wit, clever absurdities, approach to horse-play, mingling of music, dance and farce, thus covering almost every phase of laugh-begetting. And there is likely to be much more of this type of product.

Meanwhile, however, other more serious pictures take form.

Of course there are occasional fairy stories among the successes of Hollywood, but even what looks to the public like sudden leaping from obscurity to fame is neither so swift nor so easy as it seems. Given that intangible something that captures the affections and applause of the public, there must be added to it plenty of self disciplinary hard work. So we await the screen appearance of Tommy Kelly, chosen after brief surveys of 25,000 possible boys and more intensive tests of over 500, to play Tom Sawyer in Selznick's new version of that beloved tale—chosen because he seems to be the actual Tom. Tousled hair, a captivating grin, twinkling eyes were among Tommy Kelly's assets. And now he has gone through months of pretty severe training—to make him not only "be" but "seem to be"—that is to act. There have been other versions of *Tom Sawyer*, of course, but every few years it must be re-told. This time it will come in color. There are good reasons why, in this case, it was better to film the picture largely in the studio, where light can be regulated; so trees and sod, flowers and bushes, cat-tails and water lilies must be kept exquisitely fresh in order that their color will reproduce. There must even be a gentle wind machine to keep leaves stirring and grasses rustling, so that backgrounds shall not be dead, motionless things. Because of their color accuracy, it has been necessary to get dog-eared old school books, books of 90 years ago when boys studied "The American Intellectual Arithmetic". Around the boy star are gathered others whose names are better known, not only Jackie Moran, but a dozen children who are the next generation of stars of yesterday, some 50 boys and girls in all.

It was pointed out that advance information concerning the coming of pictures presenting vital personal and social issues could be secured, and that selected pictures could be advertised as a basis for student assembly discussion. For samples, copies of *Selected Motion Pictures*, study guides, and *THE MOTION PICTURE AND THE FAMILY* were distributed as indicating resources on some

Of oldsters, dear May Robson and Walter Brennan are in the cast.

Now that he has made his debut in pictures Tommy looks forward to his own personal and private ambition. "If I can be a movie star for a few years, I can save enough money to go to college and play baseball," he says. So we remember Jackie Coogan.

It is a long swing from classic *Tom Sawyer* to classic *Marco Polo*, the first great traveling salesman and adventurer of the world, who back in the 13th Century took the three-year journey from Venice to China, and told his adventures so colorfully that he was considered the prize liar of all time, until later centuries confirmed his marvelous tales. You can't believe it, but it's so. This is the very substance of moving picture material. But no one realized it until Samuel Goldwyn came along. Mr. Goldwyn belongs to that smallish Hollywood group who have a genius for the unusual, the dramatic, the soul-stirring. It is worth noting that he swings from the tragedy of youth in *Dead End* and the melodrama of the South Seas in *Hurricane*, to this impossible hazard of "far Cathay". The mind of such a man does not run in ruts.

So now we have this fighting cock of an Italian boy, athletic, fearless, seeking danger, son of great traders, plunging for seventeen years into the life, the politics, the hatreds and loves, the wars and stratagems of Kublai Khan, greatest of Chinese emperors. While research people have been delving into interior China, a land that preserves traditions and ancient goods, bringing back astonishing confirmatory weapons and accessories, here Hollywood is speeding up a gorgeous spectacle-melodrama. And won't Gary Cooper have fun playing the daredevil with a head on his shoulders! Incidentally *Marco Polo* will introduce to film audiences Sigrid Gurie, who is expected to leap into stardom in her performance of Princess Kukachin. Me—I like battles and perils back in the 13th Century, even if I hate them in the 20th.

And so to swing back the curtain to other adventurers, this

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of the pictures. Sets of posters on outstanding pictures were displayed as publicity possibilities and discussion promoters.

Based on the reactions of the students a new wealth of interesting and stimulating material was thus brought to the attention of student leaders throughout the country—an interest which will take practical form in many university centers.

Film Exhibit Invades Dept. Store Centre

SO CLOSE is the present-day alliance between the home and motion pictures that the Family Information Center of Jordan Marsh Company in Boston, which specializes in exhibits illustrating phases of home life, has just presented an exhibit on films titled *In the Interest of Good Movies*. The emphasis was placed both upon the value of pictures as a stimulus to family discussion of historical, literary and current topics, and upon the responsibility of parents, teachers and civic leaders to give youth and adults more intelligent guidance in the selection and appreciation of photoplays.

Many Organizations Furnished Material

Among the organizations which furnished material for the exhibit were Motion Picture Producers and Distributors of America, Inc., Newton Motion Picture Council and the Division of Motion Pictures of the Massachusetts Federation of Women's Clubs. Included in the display material were exhibits of *Romeo and Juliet* and *The Adventures of Tom Sawyer*, study guides on important recent films, copies of *THE MOTION PICTURE AND THE FAMILY* and of *Selected Motion Pictures*, the publication which carries evaluations of East and West Coast preview groups, and classroom posters for *Servant of the People*, *100 Men and a Girl*, *Victoria the Great*, *The Life of Emile Zola* and *Conquest*. The display was arranged in a modern and appropriately decorated "silver screen" room which had been devised with the approval of the Modern School of Applied Art. The exhibit was endorsed by important educational groups, including schools, colleges and social agencies.

The Family Information Center of the Jordan Marsh Company is a unique institution whose fame is becoming widespread. Governed by a governing board made up of leaders in the various social welfare agencies and councils of Greater Boston and the State it acts as a clearing house for problems relating to family life. It also provides up to date reference material and opportunity for consultation regarding personal problems or educational careers.

Thousands of visitors from forty states and eighteen foreign countries have already made use of this service, offered by New England's largest department store. Many of these states and some foreign countries were represented in the hundreds of visitors who saw the film exhibit.

R.K.O. Radio Pictures are offering what appears likely to be another notable combination. Leopold Stokowski, symphony conductor, is preparing the musical score for Walt Disney's new short, *The Sorcerer's Apprentice*.

MGM'S Epic Sends Girl To College

WHEN MGM made its naval epic, *Navy Blue and Gold*, it probably little anticipated that an aspiring young student or students would be able to go on to college as a result of the production of the film.

Navy Blue and Gold, however, will constitute the program for the third annual motion picture benefit given by the College Women's Club of Montclair, New Jersey, to increase its scholarship fund. Since the fund was established a quarter century ago, seventy local girls have received gifts of money which have enabled them to continue their college educations. Book sales, garden tours and many other fund-raising method were used—and are still invoked occasionally—before the potentialities of movies as educational money makers became evident. The motion picture benefit has been a big feature of scholarship fund activities for the last three years, and from the percentage received by members of the club on tickets they have sold, a goodly sum has been raised.

What's Next In Hollywood?

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time in the persons of *Stanley and Livingstone*, whose filming by 20th Century-Fox involved a five months safari into the African jungle and the reproduction of the trail followed by the explorers. Back from old times down to today is the never-ending succession of adventurous, undaunted spirits, and always the tale of their lives fills the rest of us with new belief in the unconquerableness of the human race.

And now to come home. A part of our own history is the story of the rascal-pirate-free-lance man of chivalry, who changed the course of our history, Jean Lafitte, of Gulf of Mexico fame. In *The Buccaneer* Cecil DeMille, who never fails to catch high drama on the wing and color it with swift emotions, is giving a part answer to the question, "What would have happened to the United States if the pirate had not come to the rescue?"

Still closer home. How much do we dare to make picture stories about men, heroes or villains, who still live? For the Paramount picture, *Spawn of the North*, the film troupe have gone to Alaska, almost losing their lives when a great ice cap of the Juneau Glacier cracked within twenty feet of their speeding boat. They have turned inland to catch the great silver hordes, glittering in the waters at spawning time. Meanwhile, they are a little startled to meet the real men whom they think of as subjects of fiction.

WHO'S WHO IN BETTER FILMS

HERE is another of Hollywood's "women in the news". She isn't a motion picture star, but a few months ago she achieved the distinction of becoming the screen capital's only woman producer.



Miss Fanchon
Paramount
producer

If we mentioned her full name you wouldn't even recognize it. She goes by the title of Miss Fanchon. Usually it's still further shortened to Fanchon, for before she was a producer she was a member

of the famous dancing team of Fanchon and Marco.

Her career is not only an inspiration to other women who want to write a success story in headlines or electric lights. It is also a convincing demonstration that character is just as likely to flower among the artifices of Hollywood as amid the rugged peaks of Colorado or on the rockbound coast of Maine. For Miss Fanchon was born in nearby Los Angeles, yet her success is a monument to a determination which is rare among either men or women, and a patent proof that it is not only the small town girl, but the big town girl, as well, who occasionally "makes good".

An impoverished childhood in a family with many children was what really launched Fanchon on her career. She couldn't bear to be in a stifled atmosphere with a paucity of the things that go towards easy and graceful living. Nor could she bear to have her little brother, Marco, suffer similarly. So while other girls were

playing dolls she was devising schemes to make money. Her first venture was a brother-sister act in which she played the piano and the youthful Marco the violin for the moderate fees one might expect from lodge entertainments and church socials. With the proceeds, and by selling subscriptions for a Los Angeles newspaper, she raised enough money to pay her tuition to dramatic school. She went to the school alone but she kept brother Marco in mind. Everything she learned she passed on to him, till presently the two were equipped to make their debut as a dancing team. While they were at work in a restaurant in San Francisco Fanchon discovered the flair which has brought her into the ranks of Hollywood producers. She had, it seemed, an ability not only to pick, but to train talent, and she launched, under the aegis of Fanchon and Marco, a number of artists who ultimately became stars in their own right. Mary Lewis, afterwards of Metropolitan Opera fame, Williams and Vanessi, vaudeville headliners, and Myrna Loy were among them.

Came an episode in which Fanchon and Marco were producing not one show but many, with the whole Pacific Coast as their field, and a later day when they had three score or more shows simultaneously touring the country.

That was when Fanchon attracted the attention of the film magnates, for Hollywood always has an eye for talent. As a dance director for the films she first demonstrated her skill for sensing stellar possibilities and for developing stars. Then Hollywood was ready to put the reins of production in her hands. Today she is creating for the screen beauty

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Production of "Snow White" Marks New Film Epoch

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Princess, and so many sighs of joy will be breathed by audiences when she is at last freed from the spell of the Wicked Queen that anything which could be written about it here would be superfluous.

The scene above, in which the dwarfs first discover the presence of *Snow White* in their little house, is a typical keynote for the film. Note the varying expressions on the faces of the little men and you will gain some idea of how cleverly Disney has differentiated his characters and made each a real person.

Snow White's premiere at the Carthay Theatre in Hollywood was one of the most brilliant in the annals of motion pictures. The success was repeated at the Radio City Music Hall in New York. Sooner or later every

American will probably see the film for himself or herself. What he may not discover when he sees the celluloid classic, however, are these facts which indicate that a full length color cartoon is no mere incident of motion picture production but a task of epic proportions, and knowledge of them may add to his enjoyment.

Snow White was three years in the making. It cost \$1,500,000. One million sketches were drawn, from which 250,000 were chosen for the final film. An orchestra of eighty musicians provided the musical background. Five hundred seventy artists worked on the production, the list including 32 animators, 102 assistants, 167 "in-betweeners" who filled in the less consequential bits of action, 20 layout artists, and 25 water color artists.

Film Exhibit Stirs Readers

(Continued from Page 1)

in twenty-eight branches. Thirteen stills chosen by a committee of librarians make up the exhibit. Available to those whose interest is stirred by the pictures is a selected list of books about Beethoven.

Some of the librarians have added to the effectiveness of the exhibit by displaying also books about the master musician. This particular device has not proven too successful, however, since the demand for the books was so great that they had to be constantly removed and replaced.

Assistance in preparing the exhibits was given by the office of the Circulation Department of the New York Public Library, located in the main Library at 5th Avenue and 42nd Street.

Sacramento Board Holds Anniversary

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Board was being organized at Sacramento, California, to cooperate with theatre managers. The slogan adopted was "Advertise the best pictures in order to make them pay the best." This was the first film board of the type ever organized. Its work has so progressed that today Sacramento can truthfully be called "a city of clean motion pictures."

The telephone has been the effective instrument which has carried the gospel of better films to all Sacramento residents. At the monthly luncheon meeting each delegate obligates herself to make ten telephone calls promoting good pictures, using as a guide the list announced by the Chairman, Mrs. Josephine Haug. Sacramento residents rely upon this telephone service as their film Bible.

Atlanta Grets De Mille With Great Enthusiasm

(Continued from Page 1)

by Mrs. Alonzo Richardson, Secretary of the Board of Review, and one of Atlanta's pioneers in the better films movement.

As a result of the fine preliminary campaign of Atlanta's better films adherents, the affair had all the atmosphere of a New York premiere. Mr. DeMille was greeted at the station by the Mayor and taken to his hotel in the official car, with candid cameras covering the entire journey.

Two hundred and fifty representative citizens attended a dinner in his honor the night before the opening of the film.

The house was entirely sold out for the premiere and radio broadcasts and newsreels helped to make the occasion memorable.

Tribute Paid To Character Folk

By THE OBSERVER

WHO are the Parliament members, the insurance brokers, the senators, doctors, judges, merchants and millionaires of the films you see? Hollywood's very existence depends upon a group of little-known men and women whose faces are familiar to the public, but whose names are rarely remembered. These are the character actors and actresses who surround the glamorous personalities and are the foundation upon which the star structure rests.

Many of them came originally, and continue to come, from the New York stage, from stock companies and from Little Theater groups. Many have been in pictures for almost the entire life of the screen. Some were stars of another day.

Guild Lists 2,000 Seniors

The Screen Actors Guild lists about 2,000 on its Senior List, which includes stars, featured and contract players and important free lance players. Of these only about 100 are stars. When one is a star, as you well know, his or her name is billed above the name of the picture. All others follow in the cast list, or are listed as special "featured names" just beneath the picture title. There are, then, about 1900 character players with whose faces and voices you are more or less familiar. But how many can you call by name when you see them?

"Talking pictures have made Hollywood the Mecca of the character actor," says Lionel Barrymore, who explains it this way: "In silent days all plays were about adolescent love, and a boy and a girl were the central figures. But when the screen spoke, audiences found incongruous the sophisticated lines coming literally from the mouths of babes. Characters apparently capable of creating the thoughts in the lines then came into demand."

Today the character player's lot in Hollywood is a comparatively happy one. These players work steadily, with many finding it more profitable to work as "free lance" players, not under contract to any one studio, due to the steady demand for their services. Their contribution to the picture as a whole is definitely recognized by the producers. Aside from providing the necessary characters for the picture, the experienced ones are of great value in initiating the beginners who will be the stars of tomorrow. On the sets can be seen youthful players like Florence Rice, Judy Garland, Cecilia Parker, or Brent Sargent listening to the wisdom of a Harry Davenport, a King Baggott, a Herbert Rawlinson, or some other veteran. The old-timers are glad to help these youngsters in their advance toward stardom.

GRIST FOR THE LIBRARIAN'S MILL

By RICHARD JAMES HURLEY
Librarian Roslyn, N. Y., High School

IF THE movies aim to please the librarians, and we presume they do, they have done royally this month. For the elementary grades Walt Disney's *Snow White and the Seven Dwarfs*, full-length Technicolor production, will hold the stage. Around the stills and colored reproductions found in *Life* and other magazines can be grouped books of myths, legends and folklore, which I prophesy will have considerable attention from the older classes and from adults, as well, for Walt Disney has a universal appeal.

For the Junior High and yes, the seniors, too, *The Buccaneer* will ring the bell. This story of Jean Lafitte, the pirate-patriot who became a hero at the Battle of New Orleans, has much to offer. There is first the considerable number of books written on pirates. M. V. Charnley has written a life of Lafitte, and Stockton includes him in *Buccaneers and Pirates of Our Coasts*. General books include Stevenson's *Treasure Island*, Calahan's *Back to Treasure Island*, Paine's *Blackbeard Buccaneer*, Shannon's *Tawnymore*, French's *Great Pirate Stories*, Driscoll's *Doubloons*, Wilkin's *Pirate Treasure*, Pyle's *Book of Pirates*, Gilbert's *Boys' Book of Pirates*, Sabatini's *Captain Blood and Hawes' Dark Frigate*. Second, we have to offer the historical angle of the War of 1812, most of which is to be found in general histories. Third, there is the travel and descriptive material on Louisiana

and New Orleans. An exhibit of excellent panels from the Motion Picture Producers & Distributors of America is available for this movie.

For the junior-senior high school girls, *Rebecca of Sunnybrook Farm*, starring Shirley Temple, is made to order. This happy story by Kate Douglas Wiggin should be given publicity, for the book is a prime favorite and an easy tie-up can be made.

As something of a follow-up to *Wells Fargo*, we are promised a picture of the opening of the Chisholm Trail and the driving of herds of cattle from Texas to Kansas City during the Reconstruction Period. Other historical movies scheduled or in preparation are *Northwest Passage*, *Gone with the Wind* and *Drums Along the Mohawk*, dealing with events in American history; *The Rise of Disraeli* and *Marie Antoinette* for Europe. The latter offers excellent integration with *A Tale of Two Cities* and to some extent with *Conquest*, the movie featuring the life of Napoleon.

For the literary minded we offer *The Adventures of Robin Hood*, *Pride and Prejudice*, *The School for Scandal*, Stevenson's *Kidnaped* and O. Henry's *Dr. Rhythm*. *Bambi*, that beloved story of a family of deer, is scheduled, as is the life of Mme. Curie, Jack London's *Sea Wolf*, Hilton's *Goodbye, Mr. Chips* and Cronin's social problem novel, the best-seller, *Citadel*.

to school for weeks and learned the silent language so that he might play the part convincingly. Again, cast as a violinist in a role so small that many actors would have considered it too unimportant to think twice about, Tamiroff took violin lessons and practiced for hours and weeks so that he would know how to handle the instrument when the time came.

Junior List Even Larger

On the Screen Actors Guild Junior List, supplementing the Senior list mentioned above, are some 12,000 additional names, men, women and children, who for the most part make up the ranks of the "extras," with here and there an opportunity to speak a line or portray some expression before the cameras. These people understand that the nature of their work is purely "casual", that there is little hope of more than an occasional day's work. In most cases an extra player is engaged as a "type", to lend atmosphere to the action of a motion picture. Here acting ability plays no part whatever; type is the basic requirement. Here, "gentlemen of the distinguished mien",

Mothers Look On Film Worker As Good Fairy

MOTHERS in Allegheny County, Pennsylvania, look upon Mrs. Samuel B. Cuthbert of Pittsburgh as a sort of fairy godmother to their numerous brood.

Thanks to her efforts, for the last three years the children of Allegheny County have been guaranteed at least one day's delightful entertainment every week under proper supervision, while their parents have had an opportunity to take a brief holiday from parental duties. March 6th marks the third anniversary of the inauguration of the Junior Matinees which are held every Saturday in 59 motion picture theatres in Pittsburgh.

Chairman of the Motion Picture Division of the Allegheny County Federation of Women's Clubs, Mrs. Cuthbert is the "mother" of the idea. Since she instituted the Junior Matinees in Pittsburgh the project has spread throughout the state, with an average attendance of 2,200 children every Saturday morning in hundreds of motion picture houses. Pittsburgh tops the record with 4,000 children in the audience every Saturday morning in one of its leading theatres. With such a strong bond between theatre managers and their juvenile patrons, it was to be anticipated that Pittsburgh theatres would play the role of Santa Claus to Pittsburgh juniors throughout the holidays. All the Warner Theatres held special morning shows for children, distributing candy and toys. On the morning of December 24th the nine Harris Brothers Theatres had a free matinee for children attended by ten to twelve thousand of Pittsburgh's younger generation. All the independent theatres likewise presented special children's performances.

"Bowery" types, rough seamen, college football types, mechanics, trained horsemen or bearded peasant types are all grist for the mill. Each is essential for the particular need of the story, and neither can supplant the other in importance. The wage scale for extras in large numbers for miscellaneous crowds ranges from \$5.50 a day to \$16.00 a day for what are known as "dress extras", or those who own their own extensive wardrobes. You see them occupying the stadium seats in a football picture, for example. Those high up on the bleachers are simply the "human furniture" of the background. In the boxes below, or surrounding the principal players, perhaps, there may be more important personages, such as the mayor of the city, leading sportsmen, or important, well-dressed business men. The day's pay for these dignitaries runs a little higher, to cover the necessary upkeep of wardrobe requirements.

Education And Films Join Hands

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plots of Jean Lafitte, the New Orleans buccaneer turned loyalist, who fought with the American forces in the War of 1812 and turned the tide to victory in the Battle of New Orleans.

Recognized as a significant contribution to historic data not only about the colorful Lafitte, but also about America's naval struggle with England because of the vast amount of research which was made to authenticate the background of the film, the script was received with enthusiasm as a valuable addition to the Library's permanent collection by Dr. H. M. Lydenberg, the distinguished director of the institution.

Mr. DeMille enlivened the presentation of the script by an interesting story of how films add to the fund of historical documentation. He read the transcript of an original letter unearthed by his research staff which was written by Zachary Taylor, one-time President of the United States, to his niece while on a visit to New Orleans in 1838, which has been hidden for many years in an old leather trunk in the niece's garret. The letter demonstrates beyond a shadow of a doubt the part which Lafitte played in the Battle of New Orleans and reveals him as a true hero of American history.

Mr. Hays, who presided as toastmaster, in presenting President Butler referred to him as being the exemplification of what he himself has declared to be the function of a university, "scholarship and service."

President Butler in a brief address declared that he considered motion pictures the most important instrumentality we have for adult education, greater even than radio because it reaches the eye as well as the ear. "I hail the industry," he said in closing, "not only for what it has accomplished but for what it is going to accomplish in the years to come."

In introducing Mr. DeMille Mr. Hays referred to him as a superlative leader in the field of adult education and said that a recitation of his accomplishments would be a story of comparative superlatives. He had been a pioneer in the use of this new medium of celluloid.

Mr. De Mille's own emphasis was laid upon the value of motion pictures not only as a medium of enlivening and vivifying history for the student, but as an incidental contributor of importance to historical records, since the sums of money spent by research departments in authenticating pictures was greater than was devoted by any other agency to similar research about a single historical incident or period.

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

TOVARICH

(Warner Bros.)

HOW deep and lasting can loyalties become? Tovarich is the story of a Russian Archduke who was entrusted with billions of francs by the Czar. In the face of starvation he would use not a centime. Driven from his native land and persecuted by the present rulers, he was still loyal to the nation and in her hour of need he turned over the entire trust for the benefit of the people.

In America today how much fundamental loyalty to the nation is there? Patriotic as well as industrial organizations raid the public treasury for personal profit. Many officials—federal, state, and local—seek graft and rob the people, even though they take solemn vows to be honest servants. How can loyalty to the public weal be made the rule in this country instead of the exception?

WELLS FARGO

(Paramount)

The importance of rapid communication in developing national unity is vividly portrayed in this stirring picture. The vision and courage of the men who planned and executed the westward march of stage coach, pony express and rail service stand out on the pages of history with all the lustre of generals and soldiers.

Ramsay MacKay was important because of the qualities of his personality, which continually manifested themselves. Anyone who sees the picture can give vivid illustrations of ten or fifteen traits of character most significant for efficient economic leadership. The westward march of civilization could be built on foundations which he laid.

Was Ramsay justified, however, in his long, bitter resentment against his wife, Justine, even when he felt that he possessed absolute proof of her willingness to sacrifice the success of his mission and even his life for the South in the War between the States? Every one has a right

to be heard before being condemned, even when there seem to be no extenuating circumstances.

BOY OF THE STREETS

(Monogram)

"They didn't play fair—they used rods," complained Jackie. "In our fights we always gave the other fellow a chance." Thus did this boy of the streets react against the big-time gangland into which his desire to get ahead had led him.

What a powerful story this is to show the hopelessness of the poor, the degrading effect of bad housing and the influences that tend first towards delinquency and later towards crime. Rays of hope shoot through the fascinating but tragic story—the doctor with his ministry of healing, the new tenement house owner who did not wish to make money out of the misery of others and O'Rourke, the understanding cop. It did not seem necessary to me to picture the police social workers in so distasteful a light. As a rule they seem more understanding than the cops.

The only solution offered to this dramatization of human need was to join the navy. The rest were left apparently without hope. What should be done for them? Was fixing up the tenement wise, when many tenants apparently did not appreciate it? The future of America depends in no small way on how society deals with its slums. Socially minded people will want to see this picture.

THOROUGHBREDS DONT CRY

(MGM)

When self-pity takes possession of one's soul, courage and determination take their departure. Roger had a series of experiences that would break an ordinary spirit. He was mocked by other boys his own age and then betrayed by a jockey he trusted, which in turn caused the death of his grandfather and left him almost penniless.

(Continued on Page 7)

The distinguished guests who occupied seats on the dais, besides Mr. Hays, Mr. DeMille and President Butler, included Dr. Harold G. Campbell, Superintendent of Schools, New York City; Mr. Daniel Frohman, dean of the American theatre; Mrs. Jesse M. Bader, Motion Picture Chairman, National Council of Protestant Church Women; Mrs. Ruth Haller Ottaway, president of the National Council of Women; Mr. Harry D. Buckley, vice-president of United Artists Corporation; Dr. Eugene A. Colligan, president of Hunter College; Dr.

Robert I. Gannon, president of Fordham University; Mr. Earle W. Hammons, president of Educational Films Corp.; Mrs. Oliver Harriman; Dr. Walter A. Jessup of Carnegie Foundation for the Advancement of Teaching; Mrs. James F. Looram, chairman of the Motion Picture Bureau, International Federation of Catholic Alumnae; Dr. H. M. Lydenberg, Director, New York Public Library; Mrs. Leon A. McIntire, Motion Picture Chairman, National Congress, D. A. R.; and Mr. Frank C. Walker of Comford Theatres.

Thumbnail Reviews Of Late Films

EVALUATIONS and audience classifications of films reviewed by the East Coast Preview Committee since January 1st are presented below. More extensive reviews of these same pictures will appear in the February 1st issue of *Selected Motion Pictures*.

City Girl (20th Century-Fox)

Dir: Alfred Werker. Cast: Phyllis Brooks, Ricardo Cortez, Robert Wilcox, Douglas Fowley. Fairly exciting melodrama, with interesting sociological implications, telling of a young girl, anxious for the good times and clothes she cannot have, who becomes involved with gangsters. Direction and acting are excellent, with interest kept at a high pitch almost continuously. Adults and young people.

Hollywood Hotel (Warner Bros.)

Dir: Busby Berkeley. Cast: Dick Powell, Lola Lane, Rosemary Lane, Alan Mowbray, Hugh Herbert. A swift moving musical comedy with a well known and capable cast tells of the romance of a country boy who has obtained a Hollywood contract, and a star's double. The lavish settings, good music and the combination of radio and cinema stars offer excellent entertainment. Family.

Everybody's Doing It (RKO Radio)

Dir: Christy Cabanne. Cast: Preston Foster, Sally Eilers, Paul Guilfoyle. A moderately amusing farce of the slapstick variety tells of the romance between two commercial artists employed by the same company. The production suffers from overemphasis of the farcical moments and spotty direction. Family.

Mannequin (MGM)

Dir: Frank Borzage. Cast: Joan Crawford, Spencer Tracy, Alan Curtis, Elisabeth Risdon. Katharine Brush has furnished the trite but plausible plot for a production replete with human interest and melodramatic value which employs for its theme the attempts of a young girl to escape from poverty. Her struggles are sympathetically portrayed by Joan Crawford, who is immeasurably aided by Spencer Tracy as well as the supporting cast. Adults and young people.

The Spy Ring (Universal)

Dir: Joseph H. Lewis. Cast: William Hall, Jane Wyman, Jane Carleton, Robert Warwick. A convincing story of army intrigue telling of the attempts of spies to obtain a new machine gun invention is developed with exciting action. Some excellent polo playing adds to the entertainment. Adults and young people.

The only woman production manager in Hollywood is Irene Schreck. By a strange anomaly she supervises cowboy pictures.

Films For The Pupil And For The Teacher

(Continued from Page 2)

We do not allow them to command our attention away from the major action.

Students of cinematography will find a consideration of preparation and development an interesting study this month in relation to our selected films. The Disney picture will admirably illustrate most of our thesis, while in *Hollywood Hotel* the plot serves merely as a thread to tie together a series of musical numbers. Therefore an analysis will bring forth a great deal of illuminating criticism.

Music students also will be drawn to the selections because of the many and varied opportunities for musical study.

SNOW WHITE AND THE SEVEN DWARFS

(Disney—RKO Radio)

Walt Disney's masterpiece of animation follows an outline of dramatic construction as perfect in its introduction and development as any film yet produced. The story, familiar to old and young alike, is divided into contrasting episodes, each of distinctive character and each building the parallel action upward and forward towards the tear-producing climax.

All extraneous material is thoughtfully omitted and in its place Mr. Disney has included atmospheric scenes of exquisite beauty and action which color and emphasize the main thread of interest. For example, the Prince is briefly introduced in the opening sequence, then dropped until a propitious moment in the conclusion. In his place the extra potage is allocated to the dwarfs, the animals and to Snow White. This is true throughout the entire film, with scene after scene developing sheer beauty coupled with pure emotional reaction, always strung along on a thread of excitement and of mounting suspense.

Step by step the action rises, alternating skillfully between two moods; first, with the Queen and her plan to remove the Princess, then with Snow White and her flight to the home of the dwarfs, then back to the Queen mixing the fatal potion, then to the dwarfs and their reconciliation with Snow White, then to the Queen as a witch, and finally to Snow White's fatal eating of the poisoned apple, the union of the parallel action.

Illustrated in consummate skill of artistry; colored in tones of great variety, beauty, and startling contrasts; dialogued in poetry; accompanied by perfectly executed sound effects and embellished with strikingly original and melodious musical selections, led by "Hi Ho" and "Whistling While You Work", *Snow White*

SELECTED FILM READING OF THE CURRENT MONTH

Personalities

COMMENTATOR, December: *W. C. Fields, Dignified Droll*, by John B. Kennedy—an interesting and sympathetic sketch of the man who made Micawber one of the classic portraits in all the history of the cinema; *Ladies' Home Journal*, February: *Miracle Moppet*, by Thornton Martin—which as everyone will guess is about Shirley Temple; *Christian Science Monitor*, December 6: *Second Generation Comes to the Fore in Hollywood*—a sketch of the career of little Marcia Mae Jones, true daughter of the cinema, by Frank Daugherty who writes the *Monitor's The Scene in Hollywood*; *Pacific Coast Musician*, December 18: *A Teller of Stories*—in which R. Vernon Steele reveals that Nelson Eddy's major objective is "to tell stories in song."

In the Field of Science

Christian Science Monitor, December 22: *The Movies Woo Television* (a title which is self-explanatory) — article by Frank Daugherty.

Educational

Movie Makers, January: *Sound Projection in Schools*, by Arthur A. Hebert, Jr.—in which the growth in the use of films as a medium of education is described; same issue: *What Movie Tempo Is*—an analysis of how the quickening and retarding of action contributes to the dramatic value of films.

Miscellaneous

American Scholar, Autumn 1937: *Let the Movies Be Natural* (self-explanatory title), by Mark Van Doren; *Christian Science Monitor*, December 20: *Warners Plan Entertainment, Not 'Message'*—the *Monitor's* Hollywood writer, Frank Daugherty, absolves the Warners from being "men with a mission," but points out that in serving the interests of art they frequently also serve the interests of humanity; *Collier's*, December 25: *Movie Entrance*, by Kyle Crichton, who quotes Harry Evans, free-lance talent scout, on how few are the chances in the movies, but also reveals some of the methods Mr.

Evans employs to gain entry for his clients; *Collier's* November 20: *In Character*, by Henry F. Pringle—delightful article on the training of animals for work in motion pictures; *Collier's*, January 1: *Shooting Pains*, by Isobel Stuart—vivid pages from a script girl's diary describing some of the thrilling experiences encountered in making a wild animal movie; *Scholastic*, January 8th: *Overland Express*—the issuance of *Wells Fargo* stimulates another reminiscence about the days when America's transcontinental transportation systems were in the process of development; *St. Nicholas*, December: *Christmas Fare in the Movies*, by Edith Winter McGinnis—intimate glimpses of the making of *Heidi*, *Snow White and the Seven Dwarfs* and *Wells Fargo*; *Story Magazine*, January: *The Films Face Reality*—one of America's most interesting and unique publications invades the film field to tell in the words of Paul Rotha, maker of Great Britain's finest documentary films, how films of this type "do a job of creating living realities in terms of human experiences for the safeguard of democracy"; *McCall's*, February: *What's Going On This Month* — *Movies*, by Pare Lorentz — one of the many superlative reviews which have greeted the issuance of Walt Disney's *Snow White and the Seven Dwarfs*.

Books

Films and School, a Handbook in Moving Picture Evaluation, by Helen Rand and Richard Lewis, published by the National Council of Teachers of English—memorable not only for its intelligent approach to the problem, but also for the skillful way in which motion picture stills have been used for illustration.

We Make the Movies, published by W. W. Norton and Company—a symposium in which luminaries of the screen world, ranging from Walt Disney and Paul Muni to Sidney Howard and Jesse Lasky, tell in language that the layman can comprehend the problems and techniques that go into the making of films.

Lessons From the Movies

(Continued from Page 5)

Roger, however, was not a quitter. What is it in the heart of some that makes them rise to occasions and do their best, while others are completely unnerved and helpless? Confidence, courage—call it what you will—there is a quality which makes crying unthinkable and action unavoidable in the face of a great crisis.

THE BOSS DIDN'T SAY GOOD MORNING

(MGM)

This "Pete Smith Speciality" presents an interesting study of

the psychological reactions of a man who, though quite happy and contented in home and business relationships, became an irritable and disagreeable father and friend when the Boss did not say "Good morning". How much do we depend upon friendly and encouraging attitudes from our friends and associates for our own mental health and social efficiency? What is the responsibility of those in authority for the encouragement of the men and women over whom they have supervision?

N. Y. Pastor Running Film Open Forum

AN interesting experiment in the use of motion pictures as a medium for the teaching of ethical principles has been inaugurated by the West End Presbyterian Church of New York City. Beginning on January 9th and for four succeeding weeks an open forum is being held from 6:45 to 7:45.

Mimeographed slips stating the ethical principles which are involved in the reels subsequently to be shown are distributed before the picture is run off. A lively discussion period follows the showing of the picture. Students from the neighborhood and members of the classes of Union Theological Seminary are swelling the audience for these Sunday evening discussions.

"Broken Lullaby" is Among Films Chosen

The pictures chosen for this highly interesting series are: *Broken Lullaby*, which emphasizes the breakdown of national and racial prejudices, the responsibility of the individual for war and the opportunity of the church to promote peace; *Gentlemen Are Born*, with its stress upon sportsmanship and the stamina to achieve one's objective in the face of adversity; *Sign of the Cross*, dealing with the idealism of the early Christians; and *Cradle Song*, which emphasizes family relationships and particularly stresses the responsibility of the parents for overcoming selfish love for their children which would be likely to lead to the dwarfing of the child's personality.

Although the series is still in its experimental stages, great interest was aroused in the discussion on the evening of the first showing and mounting enthusiasm is anticipated.

The Sunday evening motion picture showings are appropriately correlated with a series of Wednesday evening lectures which are being given by the pastor of the church, Dr. Andrew R. Osborn. In these he is discussing such topics as the problem of authority, the Hebrew ethics of justice and neighborliness as contrasted with the doctrine of privilege and self-interest, and the social relationship of men and women in respect to marriage and the family—a series of topics which leads very naturally into the films that will be under discussion on successive Sunday nights.

The life of Mme. Amantine Lucile Aurore Dudevant, known to her contemporaries and to the literarily inclined of succeeding generations as George Sand, will find its way to the screen. Twentieth Century-Fox is the producer, the time will be spring and the star Annabella.

(Continued on Page 8)

Pittsburgh Jrs. Watch Traffic After A Song

RECOMMENDED to Better Films Councils in other communities is the *Safety Song* sung at all Junior Matinees in Pittsburgh, to the familiar tune of *No, No, A Thousand Times No*, with the words thrown on the screen to stimulate lusty participation.

Leaders in Pittsburgh's Better Films movement say the boys and girls always look both ways before crossing after they have sung their *Safety Song*. Here are the words:

Mary was a third grade pupil

Johnny was up in 4B.

Each day they walked home together

As happy as happy could be;
They passed a corner where autos whizzed by,

Johnny said, "Come on let's run."

Mary cried, "No Sir, I'll not risk my life

Cause I think that living's more fun."

Chorus:

No, No, a thousand times No,
Red means a danger unseen
No, No, a thousand times No,
Wait 'till the light turns to Green.

Now all you youngsters take warning

Cross when the green light says "Go"

And all the folks who drive autos
They surely will thank you, I know.

Cross streets at corners and not in the block

Stop—Take a good look each way.

And if somebody says, "Aw, take a chance"

Walk up to him and then say—

Chorus:

No, No, a thousand times No,
Red means a danger unseen
No, No, a thousand times No,
Wait 'till the light turns to Green.

Who's Who In Better Films

(Continued from Page 4)

and sophistication and finesse such as have marked the Fanchon and Marco stage shows for a long time, and adding to all these the touch of individuality which is a distinctive attribute of genius.

Successful in other fields, Fanchon is uniquely successful in keeping her private life separated from her work. Years ago she married a Los Angeles restaurateur, Bill Simon. After her day's work in the studios she slips quietly away to become as nearly the equivalent of an aproned housewife as one can in the lavish setting of Beverly Hills. Two adopted children add to the joys of her home life and their days are passed far from the studios.

Cecil B. DeMille's "Buccaneer" Marks His 25th Anniversary



A panel from Paramount's interesting exhibit on this noteworthy historical film.

CECIL B. DeMILLE has appropriately celebrated his 25th anniversary in motion pictures by producing the second of his "sagas of America's unsung heroes"—to quote from some of the press matter on the film.

The first was *The Plainsman*, which constitutes an important page in recent motion picture history. The second, which yet awaits its New York premiere, is *The Buccaneer*, the story of that picturesque rascal, Jean Lafitte, who redeemed himself for his past misdeeds by enabling the American forces to win the Battle of New Orleans in the War of 1812 and saved to the United States its vast empire of the West.

It is a worthy film to celebrate a 25th anniversary, one of the most spectacular that has yet been made by this maker of spectacular films and master of mass scenes in motion pictures. It employed 6,000 in the making. It uncovered many hitherto unknown pages of American history. It revived such historic incidents as the Battle of New Orleans, the flight of Dolly Madison from the White House with the Declaration of Independence, and the attack by the United States Navy on Lafitte and his pirate crew.

son from the White House with the Declaration of Independence, and the attack by the United States Navy on Lafitte and his pirate crew.

Study Guides and Exhibits Available

Study guides and exhibits on the film will shortly be finding their way into schoolrooms throughout the United States and fascinating they will be to read and to see. A single panel from the many-paneled exhibit which is available is pictured above.

This shows some of the historic personages of one of the most romantic eras in America's history who are pictured in the film, and who include Dolly Madison, Andrew Jackson, the picturesque Lafitte himself and the various officers who bore the brunt of the Battle of New Orleans.

It is a foretaste of the interest and pleasure which the entire exhibit can give not only to the studiously inclined but to the lover of romance in drama and in literature.

HOLLYWOOD LEXICON

SWING music is so closely allied to films these days that the student of Hollywood terminology cannot afford to be ignorant of the vocabulary of swing.

Here are Benny Goodman's own definitions of some well-known swing terms:

Cats—swing musicians in general.

Sender—the musician who sets the pace for the rest of the band.

In the groove—the musician's happy feeling of being just right when he plays.

Spots—the musical scoring.

Papermen—musicians who cannot improvise but can only read spots.

Hot—true jazz music as differentiated from the stylized music of such musicians as Paul Whiteman.

Piston—a trumpet.

Agony pipe—a clarinet.

Suitcase—the drums.

Gobble pipe—the saxophone.

Push pipe—the trombone.

Dog house—the bass viol.

Jam or "jive" or "swing"—the music of hot bands in general.

Catholic Film Group Chooses 25 Best Films

WITH film groups all over the country indulging in the popular New Year pastime of selecting the Ten Best Films of 1937, the International Federation of Catholic Alumnae, America's premiere previewing group, fell logically into line.

However, its reviewers found such a wealth of films to choose from that they did not content themselves with ten "best". They selected fifteen, of which Metro-Goldwyn-Mayer's *Captains Courageous* heads the list. The others, in order of choice, were: *The Life of Emile Zola* (Warner Bros.), *Stage Door* (RKO-Radio), *The Good Earth* (MGM), *I Met Him in Paris* (Paramount), *Lost Horizon* (Columbia), *Camille* (MGM), *One Hundred Men and a Girl* (Universal), *Lloyds of London* (20th Century-Fox), *The Awful Truth* (Columbia), *Prisoner of Zenda* (Selznick International-United Artists), *Maytime* (MGM), *Prince and the Pauper* (Warner Bros.) and *Night Must Fall* (MGM).

Spencer Tracy won the year's male acting honors for what the reviewing committee referred to as his "unforgettable delineation" of the role of Manuel in *Captains Courageous*, while Irene Dunne was acclaimed the best actress for her portrayal of the stellar role in *The Awful Truth*.

Seven of the choices of the film reviewing group coincided with those of film fans throughout the country who registered their opinions by ballot in the nationwide "Film Daily" poll. The *Life of Emile Zola*, *The Good Earth*, *Captains Courageous*, *Lost Horizon*, *Stage Door*, *Dead End* and *The Awful Truth* were the seven. The "Film Daily" poll, however, gave *The Life of Emile Zola* first place, while on it appeared *A Star is Born* (Selznick International-United Artists), *Romeo and Juliet* (MGM) and *Winterset* (RKO-Radio), which were not given recognition on the Catholic list.

Films For The Pupil And For The Teacher

(Continued from Page 7)

and the *Seven Dwarfs* bids fair to set a milestone in the art of picture making.

HOLLYWOOD HOTEL

(Warner Bros.)

Famous for many years as a radio feature, *Hollywood Hotel* in its motion picture version becomes a musical extravaganza building the interest steadily to a climactic scene in the now-famous "orchid room". The contrast between the two situations in the opening sequence lends plausibility to the subsequent Hollywood episodes.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Librarians,
Teachers, Community
Leaders

Vol. 4

FEBRUARY 15, 1938

No. 6

Clever Teacher Spurs Children With Cartoon

TO mentally retarded children at P. S. 84, New York City, counting to seven used to be a bit of a hurdle. Then along came Walt Disney's *Snow White and the Seven Dwarfs* and the hurdle vanished. There isn't much trouble counting up to seven when there are quaint little creatures such as "Sneezy" and "Happy" and "Dopey" and "Grumpy" to encourage them.

Uses in Ungraded Classes

It was Marjorie E. Burke, clever teacher of the ungraded classes, who conceived of utilizing the Disney film in this unusual fashion. Inspired by its interest and charm, the boys and girls managed to write quite entertaining compositions about the film. They also drew pictures of the characters, made dolls to resemble the dwarfs, built miniature furniture for them, and modeled the birds, the animals and the various characters in the film.

Shirley First In Hearts Of Public

SHIRLEY Temple, who if she has not usurped Mary Pickford's place as "America's Sweetheart" has certainly entrenched
(Continued on Page 8)

Films Reviewed in Current Issue

Films reviewed in the current issue of THE MOTION PICTURE AND THE FAMILY include: *The Buccaneer*, pages 3 and 6; *Change of Heart*, page 3; *Everybody Sing*, page 3; *Forbidden Valley*, page 3; *Gold Is Where You Find It*, pages 3 and 6; *Goldwyn Follies*, page 6; *Happy Landing*, page 5; *Hawaiian Buckaroo*, page 3; *In Old Chicago*, page 6; *International Settlement*, page 3; *Midnight Intruder*, page 3; *My Old Kentucky Home*, page 3; *Night Spot*, page 3; *The Purple Vigilantes*, page 3; *Radio City Revels*, page 3; *The River*, page 6; *Scandal Street*, page 3; *Snow White and the Seven Dwarfs*, page 5; *Squadron of Honor*, page 3; *Where the West Begins*, page 3; *A Yank at Oxford*, page 3.

Juvenile Stars Of "Tom Sawyer" Decorate Mark Twain Shaft Chief Honored For Industry's Fine Service



Tommy Kelly and Ann Gillis visit Clemens shrine in Elmira, N. Y.

WHEN twelve-year-old Tommy Kelly and his diminutive friend, Ann Gillis, the Tom Sawyer and Becky Thatcher, respectively, of the new *Adventures of Tom Sawyer* opening next week at the Music Hall, New York City, are grown up, the date of February 9, 1938, will still live in their memories.

No boy and girl could learn the dialogue of *Tom Sawyer*, go in and out of *Tom Sawyer* sets on studio lots, talk and think with the characters of *Tom Sawyer*, come alive, for a long period of months, without growing to have a real reverence for Mark Twain.

That was why February 9 will
(Continued on Page 4)

Film Stars Forsake Homes Of Glamour

Says THE OBSERVER

TIME was when the glamorous ones of Hollywood lived in show places, great palaces that spread over acres of ground, complete with elaborate tennis courts and swimming pools. Enterprising men who made a living, not so many years ago, by taking tourists to see and to wonder at

these mansions now complain bitterly that the homes of the "picture people" are no longer marked by the gorgeous opulence of the good old days. It is a personal matter with them and they resent it. True, there are still a few landmarks, but they are
(Continued on Page 2)

THE motion picture industry took a bow in Philadelphia on January 18 in the person of one of its most outstanding figures. The occasion was the presentation to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., by the Poor Richard Club of its gold medal achievement award in recognition of policies formulated by Mr. Hays which have brought motion picture productions to such high standards of artistic and ethical excellence.

Sounded Optimistic Note

Mr. Hays took advantage of the occasion to sound an optimistic and heartening note about American life in general and about the motion picture industry in particular.

"We have heard so much, so long about what's wrong with America that I propose to consider what's right with America," he said.

"After all, it is with our assets, not our liabilities, that we must build ever higher standards of
(Continued on Page 7)

Action Youth's Film Formula

"ACTION, action and more action"—that is youth's formula for a successful movie, according to a report just presented by the Advisory Committee on Social Questions to the League of Nations, after a survey of the cinema habits of boys and girls in 42 countries.

Any lingering doubt as to the wholesomeness of juvenile reaction to film offerings is dispelled by a further quotation which reads: "Virtue triumphant is cheered to the echo; villainy is booed with a fine enthusiasm."
(Continued on Page 4)

Freddie Draws Long Trousers

Freddie Bartholomew is a happy boy these days. Thanks to the intervention of Greta Garbo he has been permitted to abandon English knickers for his first long trousers. His aunt and guardian, Miss Mylicent Bartholomew, was a little reluctant to make the change but a word from Garbo saved the day.

Stars Of Films Forsake Homes Of Glamour

(Continued from Page 1)

rapidly passing into the hands of wealthy oil magnates and eastern millionaires, who thereby intrigue their friends with reflected glory.

One of the last of these was the home of William Powell, which not so long ago was sold for the fabulous sum of a quarter of a million. Powell built it for "bachelor quarters", with tennis courts of Grecian design that suggested the Acropolis, gates that flew open at the approach of his car, steam baths with vita-glass X-ray machines, sun rooms and gymnasiums with all the latest electrical gadgets. He confesses that it was all too much for him, that he never felt at home in the midst of its Georgian grandeur and was glad to be rid of it.

Homes Now Simple Affairs

Today the movie star's home is more than likely to be a rather simple affair, capacious, perhaps, with a lovely garden, but with not more than two or three bedrooms and a two-car garage. These, to the initiated, may be seen along the winding, tree-shaded streets of Beverly Hills, or in Westwood, adjoining the campus of the University of California at Los Angeles. A few stand out as reminiscent, at least, of the grandeur of yesterday. Jeannette MacDonald and Gene Raymond have a four acre estate on which they have built a home of English design, with cathedral-ceilinged living room and many-mirrored dressing rooms; Miriam Hopkins has recently remodeled the castle-like home of the late John Gilbert, high in the hills; Charles Boyer and his wife have purchased the old Ruth Roland home and redecorated the lovely, Spanish, hacienda-type house to remould it nearer to their hearts' desires.

If houses could talk, many would have strange tales to tell, no doubt, and if they could express their feelings they might have much to say about upset vibrations. For instance, what might the house of Colleen Moore have said when Marlene Dietrich moved in to possess its hearth? Or the walls that once protected such feminine folk as Miriam Hopkins, Bette Davis and Greta Garbo, now that Irvin Cobb has moved in to toast his toes and smoke his pipe within?

Film Folk Become Cottage Dwellers

The first flight of the movie stars from the hills of Babylon in search of privacy and simpler living took them to the sea coast. At Malibu Beach, just north of Santa Monica, they formed a colony of "cottage dwellers". Some of these "cottages" were still rather grand, it is true. Some still clung to their night-lighted tennis courts and their azure blue swimming pools

SNAPSHOTS OF FILM PERSONALITIES

If an initiate were asked to name the way up for women in Hollywood the chances are ten to one that he would say "through stenography". In the film business, as in other businesses, there are thousands of typists and secretaries who play those roles to the end of the chapter. But almost



every woman who has risen to eminence in Hollywood in any capacity but that of film star began her career as secretary to some scenario writer, story department editor or producer.

Miss Anne Bauchens of Paramount's West Coast studios, whose picture appears above, is no exception to the rule. In her adolescent days she cherished the very natural, youthful longing for Thespian fame, but it was her flying fingers flitting over the typewriter keys that finally brought her to the trusted position of film cutter on some of Paramount's greatest screen epics.

Miss Bauchens' very first typewriting job was with the advertising department of the old

"New York World." When a secretaryship to William C. De Mille offered itself she jumped at the opportunity. Mr. De Mille was writing plays and it seemed to her like a possible short cut to the stage. But Mr. De Mille, to use her own phraseology, soon "put me straight on that belief". He could speculate as to whether she was a good actress; but he knew she was a good secretary, so he kept her tied to the desk and typewriter. By the time he went to California in 1914 to help his brother, Cecil B. De Mille, and Jesse Lasky establish a scenario department in their newly formed motion picture company, Miss Bauchens was so much established in the De Mille menage that she quite naturally went along.

In the old days of films, all the directors cut their own pictures, usually doing the work at night when the shooting was over. Miss Bauchens became Mr. De Mille's assistant in this task and soon mastered the technique. When an emergency arose at the studio and William De Mille was temporarily unable to go on with the job, he succeeded in convincing his brother and Mr. Lasky that Miss Bauchens could finish the task. She lived up to his faith and has been cutting films ever since.

Cecil De Mille stood out for a long time and insisted on doing all his film cutting and editing himself. Ultimately he got in step with the procession and Miss Bauchens has been cutting and editing films for him for nearly 21 of his 25 years as an outstanding producer.

Edited "The Buccaneer"

A few of the many world-known De Mille films she has edited are *The Ten Commandments*, *The King of Kings*, *The Sign of the Cross*, *The Plainsman* and *The Buccaneer*.

and some could not be content with less than fifteen rooms and a dozen servants, but still it was a departure.

Begin "Back to Farm" Movement

Then came another change and this time it was drastic. Perhaps Will Rogers led the way. At any rate, there came the back-to-the-farm exodus that at present is in full swing. Today, while boys and girls on farms throughout the country are dreaming of such Hollywood homes as they have seen in the rotogravure sections of their Sunday papers and in fan magazines, the Hollywood folk are moving out to farms, actual farms with cows and chickens and their own vegetable gardens. At the little town of Encino and in the San Fernando Valley, there is a thriving colony of film farmers: Wallace Beery, Spencer Tracy,

Warren William, Zeppo Marx, Robert Taylor, Al Jolson, Edward Everett Horton and others. Here the citrus fruit growers, headed by Wallace Beery, have formed a "smudge pot" brigade to protect their crops and manned it themselves. Robert Taylor, whose house is an extremely modest, four-room affair, doesn't smudge, as he has only the more hardy crops on his farm. Don Ameche prefers sprinklers to form ice over his foliage as a protection against frost. Joel McCrea and Frances Dee raise hay, wheat and vegetables and garner a nice profit from their sales.

In a lovely sweep of land known as "Hidden Valley" beyond Sherwood Lake, an hour from Hollywood by motor, is another unique colony where many famous folk have found a haven. Here live Ronald Colman, Fredric March and some of the

Well Satisfied With Pictures In Maryland

WHATEVER may be the attitude of young people in other parts of the country towards motion pictures the majority of the youth of Maryland greet them with a complacent satisfaction.

A study of youth's interests and attitudes towards motion pictures, conducted under the sponsorship of the American Youth Commission, reveals that 47.6 percent of the more than 13,000 young people interviewed during the survey are "generally satisfied" with the type of entertainment offered on the modern screen. A lesser but substantial number, 25.2 percent of the youthful moviegoers of Maryland, greet the film output with pronounced enthusiasm. 22.9 percent enjoy a few films but not all of them. So small a percentage as to be negligible, 1.6 percent, feel for films an active dislike, and 2.7 percent never attend film entertainment.

Musical Comedy Rates First

With Maryland's young people, musical comedy rates first in film entertainment, 21.4 percent of the young filmgoers preferring it to all other types of motion pictures. Historical films are second in line, enlisting the preferences of 21 percent. Action and Western films are third, with a rating of 16.2 percent, and love stories fourth with a rating of 13.5 percent. In view of the modern vogue for mystery reading, it is rather surprising to note that only 9.2 percent of the young people care for mystery films. Gangster and G-men pictures, which had quite an appeal some years ago, have slipped down to 5.7 percent, and comedies of manners to 5.1 percent. A preference for news and educational films is limited to less than 5 percent of the group.

Some of the young people interviewed were married. Oddly their tastes differed slightly from those of single filmgoers. Historical films led over musical comedy among the single women who were interviewed, whereas the married women preferred musical comedy to historical pictures. A far larger percent of married people, both men and women, liked action and Western films. Love stories rated much higher with the married than the single and the same was true of mysteries.

well-known studio executives. Bing Crosby has his domain at Santa Fe Rancho, where he has space for the breeding and training of race horses; Paul Muni has a pleasant, livable home under the spreading trees of a walnut grove near Van Nuys; Gary Cooper, too, has his farm where he may indulge his boyhood love of the wide open spaces.

Thumbnail Reviews Of Late Films

EVALUATIONS and audience classifications of films reviewed by the East Coast Preview Committee since February 1st are presented below. More extensive reviews of these same pictures will appear in the March 1st issue of *Selected Motion Pictures*.

Everybody Sing (MGM) Dir: Edwin L. Marin. Cast headed by Allan Jones, Judy Garland, Fanny Brice. A highly entertaining comedy, with some excellent musical interludes, telling of an eccentric family of artists whose young daughter saves them from a financial fiasco. Family.

Forbidden Valley (Universal) Dir: Wyndham Gittens. Cast headed by Noah Beery, Jr., Frances Robinson. A well acted Western in which a young man sets out to vindicate the memory of his father, wrongfully accused of murder. Interpolated scenes of horse breaking and Indian dancing are interesting. Family.

Hawaiian Buckaroo (20th Century-Fox) Dir: Ray Taylor. Cast headed by Smith Ballew and Evalyn Knapp. A Hawaiian setting gives a novel twist to a reasonably well developed and exciting story of the Western type. The music is enjoyable and the acting adequate. Family.

Midnight Intruder (Universal) Dir: Arthur Lubin. Cast headed by Eric Linden, Louis Hayward, Barbara Read. Channing Pollock's exciting and amusing story of an unemployed young man, who, caught in a rainstorm, breaks into a supposedly deserted summer home and enters upon adventure, has been given interesting screen development. Adults and young people.

My Old Kentucky Home (Monogram) Dir: Lambert Hillyer. Cast headed by Evelyn Venable, Grant Richards. An unconvincing and uninspired story, with little to recommend it except the excellent singing by the Hall Johnson Choir of old time Southern melodies. Adults and young people.

Night Spot (RKO Radio) Dir: Christy Cabanne. Cast headed by Allan Lane, Joan Woodbury, Parkyakarkus. A reasonably interesting story of a young girl, an inadvertent witness to a shooting, who uses the occurrence to aid in the capture of a gang of jewel thieves. Adults and young people.

The Purple Vigilantes (Republic) Dir: George Sherman. Cast: Bob Livingston, Ray Corrigan, Max Terhune, Joan Barclay. An undistinguished Western in which mystery and suspense play a large part. Beautiful scenery and expert horsemanship add to the story enjoyment. Family.

Radio City Revels (RKO Radio) Dir: Ben Stollhoff. Cast: Bob Burns, Jack Oakie, Kenny Baker, Victor Moore, Milton Berle, Helen Broderick. A musical farce of the slapstick variety recounting the

LESSONS FROM THE MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

INTERNATIONAL SETTLEMENT (20th Century-Fox)

THE interest of the world centers in China today and tales of Shanghai and the International Settlement have special interest. The story of this picture against a background of the bombing of a great city raises old problems in new settings.

To what extent are the secret agents of munition firms responsible for war? Are they vultures that prey upon desperate people or their benefactors? Do reputable firms sell to both sides when a war is in progress?

But the deeper questions have to do with the reasons why some try to attain wealth and security by preying upon others. While most nations, groups and individuals are industrious, honest, just, there are some who feel that they are limited and thwarted to the point that their progress can only come at the expense of others. In this picture these three classes of exploiters are portrayed. What are the cures?

THE BUCCANEER (Paramount)

This thrilling picture enlightens while it entertains and gives a vividness to conditions during the War of 1812 that will turn many people to re-reading American history.

It is difficult for us today to believe that intermingled with the patriots of that day there were traitors who would sell their country's welfare for gold. The attitude of most of the political leaders in New Orleans was essentially traitorous, but General Jackson was equal to the emergency. What were the personal qualities of Andrew Jackson that made him such a powerful leader?

The story of the picture centers around Lafitte, buccaneer and pirate. His support in the battle of New Orleans was very important, but his loyalty to the States was due to his love of a girl. She changed his whole scale of values and after he had proven his trustworthiness in action, his goal of marriage and respectability

seemed attained. But old sins have a way of catching up with one just at the wrong time. Lafitte, the patriot and hero, became again the pirate with a price on his head.

tale of an unsuccessful song writer who uses lyrics composed by his song writing pupil in his sleep and brings success and fame to all. Catchy tunes and a general atmosphere of good fun. Family.

Scandal Street (Paramount) Dir: James Hogan. Cast headed by Lew Ayres, Louise Campbell, Virginia Weidler. A story good in most respects is marred by several implausible incidents dragged in to cast suspicion on the heroine. The spiteful small town types are well drawn but the production somehow misses fire. Adults and young people.

seemed attained. But old sins have a way of catching up with one just at the wrong time. Lafitte, the patriot and hero, became again the pirate with a price on his head.

CHANGE OF HEART (20th Century-Fox)

What are the bases of permanent peace and happiness in the home? Surely not suspicion and jealousy! Certainly not self-centeredness! This picture outlines the "don'ts" in no uncertain terms, but emphasis is placed on uncompromising pride as the cause of estrangement and as the rock on which reconciliations were wrecked.

But there are also in the photograph some important "do's", which in the end brought happiness. Recognize your faults and seek to overcome them! Get new interests in life which will open up new wellsprings of human sympathy! A couple must have common interests outside of themselves, if they are to find supreme devotion to each other. The orphan boy in the picture brought husband and wife together.

EVERYBODY SING (MGM)

The one outstanding idea that comes from this picture of song and romance is the place which children ought to have in the councils of the family. Parents by attempting to shield their sons and daughters from financial worries only make the situation more difficult for all concerned.

Cooperation is the essence of family life and depends upon a frank interchange of hopes and fears, ambitions and disappointments. The logic of this picture is "Honor thy father and mother by disobeying them"—a situation that arises only when artificial barriers are thrown up between parents and their children.

GOLD IS WHERE YOU FIND IT (Warner Brothers)

Jared Whitney found gold in the mountains, but the real values of life he discovered not

(Continued on Page 5)

Squadron of Honor (Columbia) Dir: C. C. Coleman, Jr. Cast headed by Don Terry and Mary Russell. A somewhat far-fetched drama in which the National Commander of the American Legion is framed for a ruthless murder by those interested in large scale armament manufacture. The plot is obvious but the subject matter has timeliness. Adults and young people.

Where the West Begins (Monogram) Dir: J. L. McGowan. Cast headed by Jack Mulhall, Fuzzy Knight, Luana Walters. A repetitious, unconvincing story of

Council Shows Highbrow Film Public Likes It

WHEN the Motion Picture Council of Elmira, New York, decided to experiment with the presentation of three foreign made films, all of the so-called "highbrow" variety, as a means of making money, the manager of the Regent Theatre said it couldn't be done.

The Council members did not agree with him. Blithely they went on with their plans. A strip of three tickets was issued to cover showings of *Man of Aran*, *The Blue Light* and *La Maternelle*, on three successive weeks. The strip ticket was \$1.00, the individual tickets .33½. No sooner was the enterprise launched than the committee suffered a set back. The dates chosen for the presentations coincided with those of Bank Night and the council did not want a rival attraction to draw attention away from the films, so hasty notices had to be issued advising all those to whom word of the special showings had been sent of the change in date.

In spite of the fact that the films were highbrow, in spite of the seemingly justified skepticism of the management, the three showings were a huge success. Not only was the theatre packed on each occasion but frequently people stood in line to wait for seats.

All the customary film enthusiasts were there and a great many people who rarely go to motion picture theatres. The French Department of Elmira College, interested in *La Maternelle*, allowed any student who wished to attend it to substitute attendance at the film as credit for his French lesson. Supplementing the feature film each evening was a program of shorts selected by Mrs. Charles W. Swift, moving spirit in the Elmira Council and Motion Picture Chairman for the 6th District of the New York State Federation of Women's Clubs.

"Even the shorts were worth more than the price of admission," was the customary comment of those who attended the film.

the attempt of a scheming ranch owner to secure possession of a valuable neighboring property owned by a young girl. The story complications are over-prolonged and confused and the whole picture lacks logic and continuity. Adults and young people.

A Yank at Oxford (MGM) Dir: Jack Conway. Cast headed by Robert Taylor, Lionel Barrymore, Maureen O'Sullivan. The scenic beauties of ancient Oxford and her interesting traditions form a delightful background for an engaging new vehicle for Robert Taylor. The contrasts of English and American college life are beautifully brought out. Family.

Education Dept. Asks Reading Lists On Films

Again the adage "Great oaks from little acorns grow" is significantly illustrated. Publication in THE MOTION PICTURE AND THE FAMILY in a fall issue of reading lists on *Heidi* and *The Adventures of Tom Sawyer* has been the preliminary to a state-wide plan of cooperation between the Adult Education Department of New York State and the libraries of the state.

From the Division of Adult Education has gone an appeal to local libraries to feature book exhibits correlating current films with the libraries. To supplement the relatively small book collections in libraries in villages and unincorporated places the Library Extension Division plans to offer these libraries collections of books for exhibit purposes and to include when possible also a library poster.

Appeal to THE MOTION PICTURE AND THE FAMILY for reading lists on various current films for this purpose gave rise to the suggestion that a monthly reading list be published on outstanding films of the month, with the hope that other State Education Departments and libraries, as well as those in New York State, may find them useful. THE MOTION PICTURE AND THE FAMILY presents herewith suggested reading on *The Adventures of Tom Sawyer* and *Robin Hood*.

Such a wealth of research went into the making of Selznick's *The Adventures of Tom Sawyer* that we suggest only a few of scores of volumes which will intrigue the reader of biography, history and similar subjects.

For "Tom Sawyer"

Among them are: Walter A. Blair's *A Raft Pilot's Log*; Minnie M. Brashear's *Mark Twain, Son of Missouri*; Fred Erving Dayton's *Steamboat Days*; Everlein's *The Practical Book of American Antiques*; Willard Glazer's *Down the Great River*; Clifton Johnson's *Old Time Schools and School Books*; Elsie Lathrop's *Early American Inns and Taverns*; Lighty's *Shanty Boat*; Elizabeth McClellan's *Historic Dress in America*; Merrick's *Old Times on the Upper Mississippi*; Albert Bigelow Paine's *Boys' Life of Mark Twain*; Rose's *Thesaurus of Slang*; Van Rensselaer's *Early American Bottles and Flasks*; Richardson Wright's *Hawkers and Walkers in Early America*.

For "Robin Hood"

Few films will be produced in the next few years which send research experts delving more deeply into history, legend and folk lore than *Robin Hood*, soon to come from the Warner Brothers studios. Here are a few of many books which were read as a preliminary to its making: *Early London*, by Sir Walter

SELECTED FILM READING OF THE CURRENT MONTH

Personalities

COLLIER'S, February 5: *Choice for a Queen*, by Kyle Crichton—which tells the story of Anna Neagle and the struggles that preceded ultimate triumph in her selection to play the role of Queen Victoria in *Victoria the Great*; American Magazine, February: *The Man Who is Always Somebody Else*—Jerome Beatty, who knows his Hollywood as few people do, gives an intimate glimpse of that much talked of screen star, Paul Muni, and his wife, Bella; Christian Science Monitor, January 10: *A Couple of Yanks Back from Oxford*, from Frank Daugherty's *Scene in Hollywood*—Maureen O'Sullivan and Robert Taylor describe their experiences in the cloistered halls of one of England's great universities; Christian Science Monitor Magazine, January 12: *A Man of Parts*, by Lewis Rex Miller—a delightful interview with that "grand old man of the films," C. Aubrey Smith; Collier's February 19: *Your Gal Sophie*, by Katharine Roberts—about the career of that Queen of Funmakers, Sophie Tucker; The Girl's Own Paper, London, England, February: anomalously an article entitled *The Fat Boy*, an interview with Graham Moffatt, as recorded by Winifred Sykes; Stage, February: *Music to My Ears*, by Douglas Churchill, a sketch of what is being done with music in the films—primarily a personality story because it concerns itself so much with Deanna Durbin.

Articles with an Educational Slant

Scholastic, February 12: *Jean Lafitte, Pirate and Patriot*, by Margaret Hauser—emphasizing the historic background of Paramount's *The Buccaneer*; Educational Screen, January: *The Present Status of Teacher Training in the Use of Visual Aids*, by W. Gayle Starnes, Dept. of Extension, University of Kentucky; Scholastic, January 15: High School Teachers' Edition—with much fascinating material about educational uses of the drama, radio and films; Library Journal, February 1: *Cataloguing and Filing of Motion Picture Films*, by John E. Abbott, Director Museum of Modern Art Film Library; International Journal of Religious Education, February: *The Use of Motion Pictures in Religious Education*, by Mildred Macfarlane.

The Living Church, February 9th: *New Religious Film Project Undertaken*—the story of how Reverend James K. Friedrich, curate of St. Stephen's Episcopal Church, has launched a move to

form a company to make films for church use; Christian Register, February 10: *The Silver Screen Goes to Church*, by Paul Harmon Chapman—dealing with the use of motion pictures in religious education; same issue: *Moving Pictures and the Church School*, by Delos W. O'Brian.

About Snow White and Its Creator

Almost any magazine opened at random will have something to say about Walt Disney because of the phenomenal success of his new feature length cartoon. Here are a few of many suggestions: Publishers' Weekly, February 5: *Snow White and the Seven Dwarfs*—interesting data on books dealing with this subject; Christian Science Monitor Magazine, February 2: *Mickey Mouse Comes of Age*, by Frank Daugherty—a fascinating account of the making of "Snow White" and of Walt Disney's plans for the future; Magazine Digest, February: *The Arch-Conspiring Mouse*, written by Herbert Russell for the New York Times of December 26th—still more about Disney's best known film character; Stage, February: *The Adventures of Snow White and the Seven Dwarfs*, by Munro Leaf—a whimsy inspired by the Disney film, illustrated by A. Birnbaum.

For Those Interested in Music

Pacific Coast Musician, January 15: *Interview with Richard Hageman*, by R. Vernon Steele—in which the well known composer and director of musical films expresses the belief that sooner or later opera will be written directly for the screen and that *Haensel and Gretel* and *Le Coq d'Or* are in their present form well suited to motion picture production; same issue: *Interview with Emil Gerstenberger*, by the same author—a story of one of those Hollywood musical geniuses who writes everything from blues to symphonic tone poems for the screen and radio; Pacific Coast Musician, February 5: *West from Lisbon, New Hampshire*—an interview with Cecil Copping by R. Vernon Steele, which tells the story of a smalltown music teacher and violinist in a three-piece theatre orchestra who now has his feet firmly on the rungs of the Hollywood ladder of fame; Pacific Coast Musician, January 1: *Ghost Composers*—an interview with John Kurucz, by R. Vernon Steele—telling something about the musicians in Hollywood whose names do not appear on the screen credits but who make a big contribution to music in the films.

Besant; *History of Everyday Things in England*, by Quennell; *Matrimonial Institutions of the Middle Ages*; *Old England*, by Knight; *Pleasures of the Torture Chamber*, by Swain; books on

Robin Hood by Pierce Egan, Henry Gilbert, J. M. Gutch, G. C. Harvey, Edith Heal, Howard Pyle and N. C. Wyeth; *Story of the Saxon and Norman Period*, by C. W. Airne.

"Tom Sawyer" Juvenile Stars At Twain Shaft

(Continued from Page 1)

be a red-letter day forever for Tommy and Ann. On that day they made a pilgrimage to Elmira, New York, to lay a wreath, their votive offering, on the handsome marble shaft bearing a bronze head of Mark Twain which marks the burial place of the man who through his writing they have come to revere. The pilgrimage of the youthful movie stars reveals how completely many of the adult years of Mark Twain's life were spent in Elmira. It reveals also a comparatively unknown incident in the life of the great American humorist. That Twain married Olivia Langdon of Elmira is well known. That he fell in love with her picture shown to him by her brother Charles while on an ocean voyage is a bit of knowledge that has been shared primarily by Elmira. Old inhabitants well remember that the then rising young author came to visit the family, indulged in a whirlwind courtship, married Miss Langdon and carried her off to Hartford. Every summer, however, they returned to Elmira to visit Mrs. Clemens' sister, Mrs. Susan Crane, who occupied a picturesque, rambling house on the brow of East Hill. Eventually Mrs. Crane built a studio for Mark Twain adjacent to her home and in this studio the author wrote nearly all of *Tom Sawyer* and of *Huckleberry Finn*. The studio still stands and this was one of the objectives of the youthful movie stars' pilgrimage.

Visit Marked by Much Entertainment

The visit of the juvenile players to Elmira was made the occasion for a luncheon under the auspices of the local Motion Picture Council to which were invited one privileged student from each grade school and two from each high school as well as adult leaders in civic, religious and educational fields and the officers of the Motion Picture Council.

Action Youth's Film Formula

(Continued from Page 1)

Another cause for adult worry as to children's cinema likes and dislikes is removed by the discovery that "love and sex bore the children to distraction".

American film stars rate high in popularity around the world. Harold Lloyd and Joe E. Brown are among the prime junior favorites, while Buck Jones, Hoot Gibson and Richard Dix have a following thousands of miles from the Western plains which are the scene of their cinema exploits.

Junior Matinees Infrequent

Junior matinees and special children's performances, so common in the United States, are of comparatively infrequent occurrence in other countries.

Lessons From The Movies

(Continued from Page 3)

in the ground, but in rich human relationships.

This story presents a series of conflicts—the rights of the farmers against the rights of the miners, the spirit of the conservatives against the spirit of the adventurers, the selfishness of the exploiters against the desperation of the exploited. Miners pleaded for social progress through gold regardless of the effect on individual peace and happiness which are the essence of civilization.

The picture portrays contrasts—the gay, careless life in the cities with the quiet refined life of the country; the placidity of the older men with the pioneering outlook of the young; the genuineness of a girl with a background of high ideals with the silly shallowness of a social butterfly.

HAPPY LANDING

(20th Century-Fox)

This glorious picture portrays the spirit of adventure which has always blazed new trails to success. Trudy Ericksen might have stayed in her home town, but she never would have won fame and fortune. Many adventurers, however, who start out bravely from home, encounter only tragedy. Who then should venture forth? Many qualities are helpful, but the essential for success is a well developed skill which can function effectively in the "new environment"—Trudy could skate.

Contrasting philosophies of life give this picture of beautiful skating, of elaborate ice pageants and of good music its dramatic conflicts. Of the four principal characters two were fickle, erratic, impulsive and irresponsible; the other two were serious, dependable and genuine. The happy landing of each in proper mating may raise anew in the minds of some the place of a harmonious outlook on life in the continuity of happiness.

It is, however, the aesthetic afterglow of grace and beauty that is the dominant, lasting impression from this picture.

SNOW WHITE AND THE SEVEN DWARFS

(RKO Radio)

This unique and appealing picture is so skilfully designed and so effectively presented that the characters seem to be real people.

How effective is the portrayal of vanity and jealousy as turning a beautiful woman into a witch of unspeakable ugliness! How true it is that kindness and gentleness attract even the wild animals and make them tame and cooperative! How inspiring are beauty and service to those who are accustomed to crudity and hardship! Snow White enriches the lives of all with whom she comes in contact, except the one who was jealous of her.

There is a "lift" in the picture because everyone wants to believe that "the meek shall inherit the earth."

WHAT'S NEXT IN HOLLYWOOD?

By ALICE AMES WINTER

THERE is a posterit to the tale of "Tom Sawyer". Tom Kelly has, to be sure, finished his work in Hollywood and gone back to New York to school. But on February 17th, when *The Adventures of Tom Sawyer* opens at the Music Hall, Tommy is to take his whole class as guests, with a section set aside for them, to see his screen debut. And no matter what the years may bring, certainly this particular night will be a pinnacle of glory to the small boy who eleven months ago stepped out of the unknown into the well-known.

Hollywood has never known a greater loss than came in the death of Irving Thalberg, keen business man, executive, poet and well-beloved. So now it is watching with immense interest the beginning of *Marie Antoinette*, to be played by the starry-eyed Norma Shearer, his widow, who is coming out of her shadowed life to take the part that she has coveted for years. Metro-Goldwyn-Mayer has a gift for super-productions and this picture will lend itself to such treatment in its contrasts between the gorgeousness of the decadent French Court and the sordid tragedies of the Revolution. With *Conquest* in Metro-Goldwyn-Mayer's immediate past, one may guess that *Marie Antoinette* will not fall behind during these long months when it will be in the making.

A good many years ago it was said that the motion picture was a kind of safety valve. Never was this more true than now, when laughter, gay spectacle and glitter seem to offer myriads an hour or two of escape from a perplexing and not-too-happy world. The studios are responding to the need, sometimes with real beauty of effervescence, music, dance, clever "gags"—sometimes in more tawdry form. *The Goldwyn Follies*, which will be released this month, is an arresting example of success in all these lines—comedy, music, romance, song, with great beauty of setting. A water-nymph ballet is very lovely. Bits of grand opera fall harmoniously into place and laughter runs rippling through it all. The cast ranges all the way from Helen Jepson through the Ritz Brothers and Charlie McCarthy—and then some more. In short, it is that extraordinary mixture of extravaganza, vaudeville, comedy and opera that the motion picture is making into a new, acceptable form. And if your fancy turns towards crooning, you will see Paramount's *Dr. Rhythm*, which has taken an old story of O. Henry's (of blessed memory) and brought it well up-to-date, with Bing Crosby cavorting riotously through many adventures. Inci-

dentally, *Dr. Rhythm* brings back Beatrice Lillie, who years ago shook the dust of Hollywood from her very lightsome feet and told us how she scorned us, but who returns now to tell us that she loves us. Well, both Miss Lillie and the pictures have changed these recent years.

An intriguing episode concerns Paramount's *Big Broadcast of 1938*. It so happened that Ralph Rainger came across a song called "The Waltz Lives On", and this set him thinking of the hundred years since waltzing and waltz music captured the world and how it has outlived generations of dances and come back into present-day favor, "withstanding the assaults of the hi-de-ho dances of the jazz age". Hence, in the picture, a lavish and gorgeous impressionistic panorama of the dances of a century.

"What's in a name?" is almost a slogan in Hollywood. When you see *Sally, Irene and Mary*, don't say "I saw that long ago", for the silent picture that introduced Joan Crawford in days gone by, has under 20th Century-Fox blossomed into a musical comedy with little except the name to link it to the old production. Three very lovely girls, a blonde, a brunette and a redhead, are the ladies, but is in new songs that the lure lies, such as "Half Moon On the Hudson", "Picture Me in a Picture Hat", and "Who Stole the Jam?" Three new, little, dancing, singing girls, who declare that "radio is their racket" bloom onto the screen. Which leads us to note the immense and growing vogue for children in the films, and the equally immense difficulty in finding real child talent, in spite of the clamors of fond and proud parents. It is not a matter of childish charm and curls, but of real dramatic genius, a genius that seems inborn in the child who is literally one in a million.

And are we glad that the domestic difficulties that have obscured Freddie Bartholomew have cleared away, and that he is to come back to us in Stevenson's *Kidnapped*? Recently in the high, Scot village that 20th Century-Fox has built in the hills, men were pouring soot into the mud of the streets to make it blacker for the *Kidnapped* boys to sling at each other. "Aim for the cheeks, not the eyes", ordered the director, and the boys aimed, though Freddie did catch it in the eye. But, also, when the scene was satisfactorily acted, it was discovered that there was a gob of mud on the camera lens.

Speaking of youthful genius there are two young people film audiences should keep their eyes upon—Universal's Deanna Durbin and MGM's Judy Garland.

Is Made Film Conscious By 3-Day Program

EAST St. Louis, Illinois, was made unusually movie conscious for three days, January 13, 14 and 15, when ten varied groups, including the junior and senior high schools, Radio Station WTMV, St. Theresa's Academy, Better Films Council of East St. Louis and also McKendree College, Lebanon, Illinois, had the privilege of hearing Dr. Irving E. Deer, representative of the Community Service Department of the Motion Picture Producers and Distributors of America.

Planned by Council

The program was planned by Miss Elsie Clanahan, State Chairman of Motion Pictures for the Illinois Federation of Women's Clubs and President of the Better Films Council of East St. Louis. This organization has been very active in the community for the past four years and this year, in carrying out the program of the Motion Picture Department of the Illinois Federation, has been instrumental in interesting several of the local schools in movie clubs and photoplay appreciation classes. Recently it has presented each of the classes with a copy of Barrett C. Kiesling's book, "Talking Pictures," and other curricular material.

Besides giving numerous addresses in East St. Louis, Dr. Deer was able through the courtesy of Mr. J. L. Menges and Mr. Russel Goodier of the State Theatre, to show one of the Secrets of Success films and then conduct a discussion period with a group of junior high school students. School board and faculty members of East St. Louis public schools were invited to attend the demonstration.

Teach Use Film Data In Beaumont, Texas

When the Motion Picture Council of Beaumont, Texas, persuaded local public libraries to establish a motion picture information service, it did not leave the method of utilization to chance. A complete information bulletin giving the purpose of the service and minute instructions for its use was sent to every library. The two not only comprised data on how to set up alphabetized card files but also how to instruct the child in the use of the files so that he would be able to choose for himself pictures in a suitable audience grouping. The plan embraces also a test to determine whether the children are making intelligent use of the cards.

In junior high schools the librarians have given definite lessons in the use of the reviews, which in many instances has permitted the young people not only to use the brief film estimates of public relations groups but also to seek out lengthy reviews in more consequential publications.

STILLS NOW AVAILABLE ON THESE PICTURES

Adventures of Robin Hood
Adventures of Tom Sawyer
Adventures of Marco Polo
Alice Adams
Anthony Adverse
As You Like It
Bad Man of Brimstone
Buccaneer
Captain Blood
Come and Get It
Conquest
David Copperfield
Dead End
Ebb Tide
Gold Is Where You Find It
Good Earth
Great Garrick
Heidi
High Wide and Handsome
Hurricane
In Old Chicago
Last Days of Pompeii
Life of Emile Zola
Little Minister
Little Women
Lloyds of London
Lost Horizon
Maid of Salem
Midsummer Night's Dream
Mutiny on the Bounty
Of Human Hearts
Parnell
Plainsman
Prince and the Pauper
Ramona
Rebecca of Sunnybrook Farm
Romeo and Juliet
Scarlet Pimpernel
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FILMS FOR THE PUPIL AND TEACHER

By HAROLD TURNER

Chairman of the Department of Drama, Los Angeles Junior College

CONFLICT is the very essence of drama. Without the forward movement of two or more opposing forces struggling against each other and simultaneously building our interest to a climactic moment there can be no lasting impression, no holding power. This is just as true of a news item, a short story, a novel, as it is of a newsreel clip, a short film and a feature motion picture, for the instinct to take sides in a conflict is deeply rooted in humanity.

In a well-organized photoplay, therefore, after the opening scenes have projected the introduction, a dramatic action appears and the characters immediately line up with or against each other. In other words, the conflict becomes evident, complications result and the tensiety of emotion increases as the plot develops.

Only that conflict which is the result of a definite incentive is dramatic. When the protagonist, or the leading character, starts out to achieve something, he must have good reasons for doing so and the antagonist, in opposing him, must have equally good reasons for his actions. Overcoming these obstacles should necessitate great effort and struggle, for the greater the obstacle, the greater the conflict and subsequently the greater the emotional response from the audience.

IN OLD CHICAGO (20th Century-Fox)

Perhaps the most popular type of conflict, in and out of Hollywood today, is that in which a man struggles against one or more of his own kind. Here we find a basis in human desires and passions. In *Old Chicago*, a semi-historical spectacle-picture of Chicago in its early days before and through the great fire, is a film illustrating to a marked degree this outstanding type of conflict.

Very early in the story the violent death of the father, one Patrick O'Leary, strikes the required dramatic situation, and a minor conflict, the mother's attempt to secure a living for her family of three small boys, opens the forward action.

When the boys have grown to young manhood and Tyrone Power develops into a political wardboss and Don Ameche a mayor-by-accident, the major conflict of brother against brother results. These opposing forces clash openly several times at climactic moments with the action and the audience-interest climbing steadily to the crisis, or turning point, when the elder brother is killed in the fire.

Several minor conflicts are included in this story of fraternal devotion: leaders and citizens with opposing ideas regarding the city's progress, law and order

struggling against organized vice, and family loyalty against individual selfishness.

The great Chicago fire of 1871, thrillingly and realistically produced, presents an example of another type of struggle, the conflict between man and the forces of nature.

THE RIVER

(Paramount — Farm Security Administration of U. S. Department of Agriculture)

In *The River*, the second government-produced documentary film, however, this latter type of opposition is more truly illustrated, showing as it does man's struggle against floods and erosion. The film is the story of the Mississippi River and man's conquest of its almost over-powering strength. It stands and will live forever as a record of our times.

THE BUCCANEER

(Paramount)

Man's own desires in conflict with social forces form our third type of conflict. *The Buccaneer* is an example, for Jean Lafitte, early nineteenth-century pirate, refused to abide by any laws other than his own.

Although *The Buccaneer* releases an interesting subject for analysis, American history classes should also be steered towards the film. Based on the results of many months spent in research, it follows factually the historical happenings in the early days of New Orleans. The only difficulty in this connection is the sustaining of suspense, for every history lover knows the outcome of each incident when it is first presented. However, history, as screen material, offers great pictorial possibilities and *The Buccaneer* fully accomplishes its purpose of offering entertainment based on fact.

GOLD IS WHERE YOU FIND IT (Warner Brothers)

In an earlier paragraph we mentioned complication. The film *Gold Is Where You Find It* presents several interesting illustrations of this important quality.

Complication, dramatically, adds one or more factors to a situation and makes the solution more difficult. Entering the plot by way of a second theme, or action, or angle upon points at issue, it contributes something generally unexpected by, yet interesting to an audience. At the same time it must be reasonable according to the predetermined standards set by the story.

In summary, then, the conflict might be considered a main thread and the complication a series of threads, all woven together into a single thread of the same color, or of blending colors.

"Gold" shows, as its main conflict, the struggle between the

P-T-A Gives Service To L.A. Jr. High School

STUDENTS of the John Burroughs Junior High School of Los Angeles have no excuse for making a wrong choice of film fare. A column of movie reviews in "Far and Near," the weekly newspaper published by the journalism class of the school, keeps them posted on offerings at the nearby film theatres.

The column is contributed as a bit of practical service by Mrs. Emery Huse, Motion Picture and Radio Chairman for the Parent-Teacher Association of John Burroughs Junior High School. Reviews are frank and discriminating and are helpful in establishing intelligent standards of film appreciation.

Choose Six Best Films

That they are not without their effect in developing film taste is indicated by the list of six "Best Films of 1937" just chosen by John Burroughs students. They were *Lost Horizon*, *The Life of Emile Zola*, *The Good Earth*, *Captains Courageous*, *Stage Door* and *Navy Blue and Gold*.

Equally discriminating taste was shown in the selection of the two best film players for 1937. Paul Muni, long to be remembered by his superb characterizations in *The Life of Emile Zola* and *Good Earth*, and Spencer Tracy, whose delineation of Manuel in *Captains Courageous* was one of the outstanding portraits of the year, tied for male honors. Jeanette MacDonald was chosen as the best actress.

placer gold miners of the upper Sacramento and fruit farmers of the lower valley, drawing to a spectacular climax in the dynamiting of a huge power dam and a flood that sweeps the upper valley. In the presentation of the story several complications increase the level of interest. Space permits mention of but one. Jared Whitney, placer mining surveyor, and therefore an antagonist, falls in love with Serena Ferris, the daughter of the protagonist. In a climactic moment, well along in the film, he transfers his allegiance and the complication thereupon blends into the main conflict.

GOLDWYN FOLLIES

(Goldwyn-United Artists)

Goldwyn Follies does not follow along the usual pattern of dramatic construction. Instead it presents a slight story with little or no conflict, yet as strong in its emphatic response as a perfectly constructed story-film.

The picture might be said, on the other hand, to feature conflict by contrast, the simplest form of opposition; the contrast between grand opera and swing music, between ballet and tap dancing, between comedy and farce.

Emporia Shines At State Film Meeting

William Allen White's home town, Emporia, Kansas, took the spotlight at a recent meeting of the 4th District of the Kansas Federation of Women's Clubs at Clay Center when Mrs. R. H. Jaquith, chairman of the Emporia Better Films Council, presented to 300 clubwomen the MGM short subject, *A Servant of the People*, which describes the making of the Constitution.

The showing constituted the contribution of the 4th District Motion Picture Department, of which Mrs. Jaquith is chairman, to the Federation program. One hundred and fifty history and American citizenship students of the city schools of Clay Center enjoyed the film along with the clubwomen. All were agreed that the film was a revelation as to the effective fashion in which modern films, designed for showing in commercial theatres, can be correlated with the educational program of the schools.

Chief Honored For Industry's Fine Service

(Continued from Page 1)

living, better opportunities for our people, greater plenty to share, and the greater reserves which human security will require.

"The fact is that our richest—our indestructible—asset is not in our material resources. It is not the gold in the hills. It is the iron in the hearts of the people. I refer to our national heritage—*The American Spirit*. It lives today as it did in the days of our fathers. It is away back in the headwaters and around the hearthstones of the nation. It was the star which hung over the cradle of our liberty when the Republic was born in the streets of this city. It is the glory of the American Democracy.

Urges Rekindling of American Spirit

"I urge a rekindling of that spirit now. It is that which will urge us forward to new heights of progress, while we preserve the principles that made us a great nation. It is that spirit which burns away the dross and leaves the stark realization of the necessity of personal, moral, and spiritual accountability. From it we have derived the impetus that has carried us safely and triumphantly through every crisis and to constantly higher peaks of prosperity and distinction."

Referring to the industry which he specifically represented, Mr. Hays said: "The motion picture was not born with a silver spoon in its mouth. It was born in poverty, in doubt, in the courage of men. No fairy godmother of finance attended the industry's birth. Unlike most of the arts, it was not reared in patrician surroundings. It has no vested rights. It must conform to public demands, public taste, and the public's sense of decency and goodness in entertainment. It is a true child of Democracy.

"In a single decade, this business waif from the side streets has purchased a billion dollars' worth of steel and stone and cement and lumber. It has become the biggest single customer of the furniture, printing and lithographing trades, and one of the heaviest taxpayers in the nation.

"It provides steady employment to a population greater than the number of inhabitants of some of our states. Its payroll is one of the backlogs of prosperity, and it buys nearly \$100,000,000 worth of newspaper, magazine, and billboard advertising annually.

"With a capital investment of approximately two billion dollars, it uses the products of 270 different industries, arts, and professions in the making of a single picture. Twenty-seven thousand miles of film every day pass through the hands of the distribution exchanges in this country alone, as our 17,000 theatres are

GRIST FOR THE LIBRARIAN'S MILL

By RICHARD JAMES HURLEY
Librarian Roslyn, N. Y., High School

"READ the book — See the movie" has long been a slogan for our movie corners. Lately we have taken the idea into several classrooms where plays and biographies are being read by the students. "Read the play — See the movie" or "Read the biography — See the movie" is the slogan here. Later we shall extend it to science, history, art and social studies. In all of these fields will be found plenty of movies and books. And studying all of these subjects will be found students who need such motivation as movies provide.

For those studying plays we put on the bulletin board of their rooms copies of the movie guides of plays, stills, pictures from "life" and other pertinent material. We then mimeographed a list of twenty plays that had been or are appearing on the screen. Opposite each title we placed three columns for checking—the first if they had seen the movie, the second if they had read the book, the third if they had done both. Any score over 50% was good. This focused attention on these "movie" plays and made a game of it. We then arranged with our local theater manager to supply us with dates of the showing of current films on the list. The students were surprised to find some of their movie favorites on the list of plays—surprised that plays could be so much fun. The plays we used included: *Winter set, Mary of Scotland, Quality Street, Barretts of Wimpole Street, Green Pastures, Cavalcade, Tovarich, Stage Door, Men in White, Dead End, Having Wonderful Time, The Late Christopher Bean, The Plough and the Stars, Ah Wilderness, Emperor Jones, As You Like It, Romeo and Juliet, The Petrified Forest, Damsel in Distress* and *Room Service*. Some of these plays can

served, and twelve million persons every day in this country see motion pictures — the principal amusement of all the people in the world and the sole recreation of millions and millions.

"Further, science has found the motion picture a useful adjunct; education has discovered that the film is an animated blackboard; all business recognizes in it a salesman without limits of territory or hours, and the pictures are friendly ambassadors as they travel from country to country introducing each nation to every other in sympathetic portrayal.

"Artistically, motion pictures have passed every boundary that had been placed upon the progress of the art. It was said that the need of popular appeal would stunt the film as an art form—that art would not mix with de-

mocracy of entertainment. It was thought that the entertainment appeal of an art founded on pantomime would be destroyed by the intrusion of sound on the screen. It was argued that the screen had to be gauged to a low common denominator of public appreciation and would never have cultural or educational significance.

"Today, great works of literature, drama, history, and biography, pictures that incorporate the music of the masters are among the greatest successes. Many of the most significant new pictures are due to comedy, dialogue or music made possible by sound. And our better pictures not only enlarge the lives but enrich the minds of their audiences. Furthermore, leading educators have discovered that hundreds of

Book Movies in Production

Glancing over the book-movies in production we find *Robin Hood* promising plenty of interest for upper elementary and junior high school. There are any number of attractive editions available. For an exhibit on *Robin Hood* could also be used Noyes' play—*Sherwood*, or *Robin Hood and the Three Kings*, Lansing's *Life in the Greenwood*, *The Merry Bards of Robin Hood*, Creswick's *Robin Hood*, Gilbert's *Robin Hood and the Men of the Greenwood*, Pyle's *Merry Adventures of Robin Hood*, Rhead's *Bold Robin Hood and His Outlaw Band* and Perkin's *Robin Hood*. Histories of England, such as Quennell's *A History of Everyday Life in England* and books of legends such as Bulfinch's *Age of Chivalry*, fit well into this exhibit. The Barden Company puts out a group of panels on *Robin Hood*. The colored plates from the Wyeth edition of *Robin Hood* published by McKay, sold separately, are about as fine illustrations as one can get. *Robin Hood* forms a good art project, with either scenes from the story, pictures of the characters or a frieze showing outstanding events in his life.

A new Warner Brothers production—*Gold Is Where You Find It*—promises much grist for our mill. It is a story of the conflict of gold miners and wheat farmers in the Sacramento Valley in the 1870's. There is a folder with two pages of stills available from the Motion Picture Producers & Distributors of America and containing a list of questions of interest for classroom discussion.

Start Course For Jr. Pupils In Brooklyn

EXCELLENT results are reported from an experimental course on the History and Appreciation of Motion Pictures which was arranged for students at the Lew Wallace Junior High School in Brooklyn.

Subjects covered were: Origins of Motion Pictures, Motion Pictures in Their Infancy, The Feature Picture, Introduction of Sound, Types of Pictures, Color Pictures, Foreign Films, The Making of a Motion Picture, What Makes a Good Movie? and Written Criticism of a Current Movie.

Each lesson is divided into three parts. The first is a lecture by the teacher, the second, the showing of an illustrative reel and the third, student discussion. All of this, of course, is supplemented by attendance at commercial films. The students keep scrapbooks on forthcoming productions and outstanding film personalities for all important pictures, and also save newspaper and magazine criticisms.

Results noted are not only that they devour avidly every available book on motion pictures but that whereas they used to see pictures indiscriminately they now shop for the type of films which their studies lead them to believe are worth seeing.

short subjects produced by the industry are valuable educational material when adapted to the classroom. And just now in the fields of pure fantasy the artistic advancement has flowered into an astounding demonstration. We are seeing the rise of a new medium of story telling, spun from sheer imagery, as the little fantastic figures of the screen speak the language of all men and of all ages. The significance of this cannot be overestimated."

Public Praised for Picture Progress

"Picture progress," Mr. Hays said, after reviewing not only the achievements but the self-regulation process of the industry. "is a tribute, to the cooperation given to the industry by educational, social, and religious leadership. The processes of criticism, selection, and education have enlarged, not restricted, the artistic and dramatic opportunities of the screen; they have increased, not decreased, motion picture attendance. For this cooperation and criticism we are grateful.

"In the whole result lies the true significance of the planned path of self-regulation. It is a path on which the twin necessities of a constantly improving quality of supply and a constantly rising standard of demand are moving forward together. It means an industry built upon a wider basis of public service and an art that can rise to the highest social ends."

Films Discover Business Girl Film Heroine

TWO years ago the California Federation of Business and Professional Women's Clubs began previewing pictures on the West Coast. It was the first time a business women's group had evidenced any official interest in the films.

What has happened since has borne out the ancient saying, "Behold how great a matter a little fire kindleth". For what occurred as a natural sequence to the business women's interest in films has been the sudden awakening on the part of feature writers and film producers to the realization that business women play an important part in the social fabric today and that they have their distinct qualifications as heroines of the up-to-date screen drama.

West Coast Writer Comments

A clever, West Coast feature writer who has been regularly receiving the previews of the California Federation, in which special emphasis is laid upon films that depict the modern business woman, phrases it this way: "Today screen charmers all have jobs. They've gone in for 'gainful occupations' in a big way. If they are not something respectable like nurses, secretaries, lawyers, they are apt to be spies or night-club entertainers. Anyway we gather they all draw pay checks."

Interesting outcome of two years' Federation previewing is the testimony of the Chairman of the Preview Committee, Mrs. Odessa Davis, to the effect that of several hundred pictures previewed she cannot recall a single one that distorted the profile of the modern business woman. "The screen secretary," she comments, "is charming, efficient, sartorially smart and usually better balanced than the screen boss."

Shirley First In Hearts Of Public

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herself in everyone's affections as "The World's Sweetheart," again emerges as the biggest money making star of 1937. In eighth place in 1934—the year of her debut as a full-fledged juvenile star in *Baby Take a Bow*—she went to the head of the line in 1935 and by 1936 had greatly increased her lead over the best adult money maker of that period.

Shirley's persistent re-appearance in first place as a box office attraction is not only significant testimony to the charms of the little star, but also emphatic commentary on the underlying wholesomeness of audience tastes.

Lincoln Talks To Stubborn Son In Film About Circuit Rider



An appealing scene from Metro-Goldwyn-Mayer's Ohio epic "Of Human Hearts".

WHEN the International Federation of Catholic Alumnae prepared its weekly radio broadcast on films on February 11, it commented of the new MGM picture, *Of Human Hearts*: "Long after you have seen this picture you will find yourself remembering it."

Their sentiments were echoed, or rather anticipated, by a previewing group made up of representatives of some of the leading organizations and social work agencies of the country, who saw the picture in a preview on Tuesday, February 8th.

Of Human Hearts is an adaptation of Honore Willsie Morrow's novel, *Benefits Forgot*, which will add a new historical and cultural chapter to the development of the modern film because it picks a locale and period that have been little pictured on the screen. The place is an Ohio settlement, the time in the opening scenes is pre-Civil War, and the story is that of a circuit rider who settles in a little Ohio town and tries to impregnate it with his ideals of Christianity.

The picture is a true American photoplay of typical American scenes and situations, sympathetically revealing that period in pioneer history when a new nation was being born. From the circuit rider days, it moves on to stirring incidents of the Civil War and it has its climax in the moving scene in which President Lincoln pleads with the stubborn son of the Ohio circuit rider and sends him back home to appreciate "the benefits he has forgot."

John Carradine as President Lincoln, Walter Huston as Ethan Wilkins, the sternly righteous circuit rider, James Stewart as his rebellious son and Beulah Bondi as the self-sacrificing mother whose life is dedicated to trying to bridge the gap of misunderstanding between father and son, all contribute unforgettable performances. *Of Human Hearts* is the kind of film that is sure to find its way into class room discussion from a historical angle. From the angle of a significant bit of folk drama it is educational, cultural and revelatory of the American spirit.

Special Stills On "Snow White"

WITH *Snow White and the Seven Dwarfs* the talk not only of the whole film-going public, but of artists, educators and religious leaders as well, there will be special interest in the announcement that a set of 12 motion picture stills which tell the consecutive story of Snow White's adventures is available at the price of one dollar, through the Motion Picture Producers & Distributors of America, Inc., 28 West 44th Street, New York City.

Selected with taste and discrimination, these twelve stills describe what happened to Snow White from the moment when the wicked queen gives to the huntsman the box in which she wishes

him to bring back Snow White's heart to the final fadeout when the little princess and her Prince Charming ride away into the sunset. Incidents covered in the series include Snow White's flight through the forest, her first meeting with the animals, housecleaning at the home of the seven dwarfs, Snow White slumbering before the dwarfs' arrival, her discovery by the seven little men, the jollification when the dwarfs find out what a good cook she is, their departure for work, the arrival of the wicked queen disguised as a witch, Snow White's slumber after she has eaten the poisoned apple, and the arrival of the prince to awaken her with his magic kiss.

An Auspicious Program Given By N. J. Juniors

ALWAYS a pace-setter in matters pertaining to films, New Jersey scores another distinction. What is believed to be the first statewide secondary school federation of motion picture appreciation classes in the United States, is not only organized, but well under way, as the program of an all-day conference presented under its auspices on January 22 in Newark will demonstrate.

First event of the morning was the private showing of a feature film at Proctor's Lyceum Theatre followed by discussion by the junior enthusiasts. Following this came the screening, at Loft's diningroom, of a prize film made by the students of the Photoplay Club of Central High, Newark.

A stereopticon lecture on the making of a photoplay followed, given by the High School Photoplay Study Classes of the Weequahic High School in Newark, illustrated by pictures taken "on location" in Hollywood by Dr. William Lewin, pioneer in the photoplay appreciation field.

Discussions on "How the Photoplay Club Can Help the High School to Become Photoplay Conscious" by the Barringer High Photoplay Club and "How the High School Photoplay Club Can Cooperate with the Community Better Films" by the Madison High Photoplay Club followed.

Time off was allowed for inspection of student made movie sets in miniature shown by the Orange High Photoplay Club and of periodicals, books and pictures collected by the Columbia High Club of South Orange and Maplewood.

Discussion followed on "The Integration of High School and Municipal Projects for Better Films" by the Photoplay Club of the Elizabeth Schools, and an address on "How I Teach Photoplay" by Dr. Lewin.

Luncheon and informal discussion followed.

The newly organized junior federation is affiliated with the New Jersey Film Federation (adult) through the Educational Committee headed by William F. Bauer. W. Paul Bowden of the East Orange High faculty is the sponsor.

German "Mickey" Seen

For years America's Mickey Mouse has been making friends for Old Glory around the world. Now Germany's Mickey Mouse, Wupp, the animated puppet which so closely resembles the individual whose picture adorns the cover of *Esquire*, has made his American debut and been taken to Hollywood's heart. The Southern California Film Society, composed of members of the film colony and their friends, was the first to see Wupp on the screen and greeted him with enthusiasm.



A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Librarians,
Teachers, Community
Leaders

Vol. 4

March 15, 1938

No. 7

Frankfort Has An Interesting Movie Test

A CONCLUSIVE evidence of the value of motion pictures in making history vivid has been achieved in Frankfort, Indiana, through a unique series of tests conducted by the Lincoln School.

Students beginning with grade 4A and continuing through 7B were tested as to their knowledge of an event of primary importance in that section of the country, the obtaining of the Northwest territory from the British for the new United States. After the children had answered 20 questions dealing with the incident a motion picture covering George Clarke's famous expedition, which was titled *Vincennes*, was shown to the pupils. The same 20 questions were again submitted to them and the improvement between their rating at the close of the first test and their rating at the close of the second was noted. A second showing was then arranged and again the test was applied. The response of the children to the tests was charted in red, black and blue and provided an extremely interesting graph. In each instance the increase in knowledge was noteworthy.

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Manager Aids In Safety Program

Children responsible for enforcing the safety program of the Bryant School in Kansas City, Missouri, get a weekly reward of merit.

James Long, civic-minded manager of the Plaza Theatre, gives free admission to the fifteen children who comprise each week's safety patrol.

Films Reviewed

In Current Issue

Reviewed in this issue are: *The Adventures of Tom Sawyer*, page 4; *The Adventures of Marco Polo*, page 5; *The Beloved Brat*, page 4; *Call the Mesquiteers*, page 3; *Condemned Women*, page 3; *Hawaii Calls*, page 3; *He Couldn't Say No*, page 3; *Hollywood Stadium Mystery*, page 3; *In Old Chicago*, page 7; *Mad about Music*, pages 3 and 5; *Merrily We Live*, page 3; *Of Human Hearts*, page 4; *Prairie Thunder*, page 3; *Prison Nurse*, page 3; *Renfrew of the Mounted*, page 3; *The River*, page 7; *Romance in the Dark*, page 5; *Sally, Irene and Mary*, pages 3 and 5; *To the Victor*, page 3.

Public Relations Groups Acclaim Young Singer's "Mad About Music"



The youthful vocalist sings Gounod's "Ave Maria" with the Vienna Boys' Choir

IN her last picture, *100 Men and a Girl*, young Deanna Durbin divided honors with Leopold Stokowski. In her current picture, *Mad About Music*, she is surrounded by an excellent cast, but in spite of that fact this is Deanna's picture. This is not primarily because of the young star's delightful singing, but because it establishes her as an actress who is a consummate mistress of pathos. Her moving portrait of the wistful young daughter of a famous film star whose mother

will not acknowledge her because of the possible effect on her career will long be remembered.

The filming of the production brought some interesting innovations in sound technique. One of the selections sung by the 15-year-old star is Gounod's "Ave Maria." Others of a more popular order are "I Love to Whistle," originally sung by Deanna when she leads a group of her schoolmates on bicycles through the lovely Swiss mountain country

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Showing for Blind Staged in Toledo

IF you were to assert that motion pictures were purely a visual art there are at least two public relations groups that would be inclined to quarrel with you.

They are the Better Films Council of Toledo, Ohio, and the Southwestern District Organization of the State Federation of Pennsylvania Women. Experiments with blind people have convinced these two groups that almost as much enjoyment is to be derived from "hearing" films as from both seeing and hearing them.

The Toledo Better Films Council, of which Mrs. O. E. DeLong is Chairman, arranges a monthly showing for blind men and women of the city. A film is

chosen in which dialogue and music are especially appealing. Blind film enthusiasts and their guides attend free of charge and members of the Council serve as hostesses.

Joe E. Brown Is Favorite

As Joe E. Brown is a native of Toledo, there is special enthusiasm for his films and one of his pictures is secured whenever possible.

The Pennsylvania Women have not gone so extensively into the project of serving the film interests of the blind. However, a blind speaker, Mrs. C. C. Taylor, delivered an address on "Hearing

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Chicago Group Plans Motion Picture Week

THE Better Films Council of Chicagoland, of which Mrs. Richard M. McClure, former Motion Picture Chairman of the General Federation of Women's Clubs, is president, has pioneered in many noteworthy motion picture enterprises. It is, therefore, no surprise to learn that it is experimenting again in a new field.

Its project this time is the observance of a Motion Picture Week which will be Chicago-wide this year, but which the Council hopes to make nationwide in 1939.

Dates are April 16 to 23

The dates selected are April 16 to 23, which are also being celebrated in Chicago as Youth Week. They are particularly appropriate for a motion picture observance that will unquestionably expand to nationwide proportions, for April marks some of the most significant events in the history of the industry. The first peep show was opened in New York City on April 14, 1894. The actual birthday of the motion picture as an entertainment form was April 23, 1896, in Koster and Bial's Music Hall in New York City, and April 14, 1914,

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Montana School Has Fine Book Week Plan

Saint Matthew's School in Kalispell, Montana, where motion picture appreciation has flourished for a number of years, reports having developed its own "film book" project in connection with the observance of National Book Week. Stress was laid upon

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Woman's Club Contest Spurs Film Tastes

Attention of the children of Middlesex County, Virginia has been focused on the right kind of films through a review contest sponsored by the Middlesex County Woman's Club. Essays are submitted monthly on some worthwhile movie seen by each young writer and prizes presented for the best manuscripts. Teachers in English and other classes report that the monthly contest with its prize awards has had a strong bearing on the picture-going habits of the children and has definitely encouraged higher standards of film taste.

B'klyn Council Stages A Fine Jr. Matinee

IN a suburban section of New York where local motion picture managers had been wont to use everything from "lollipops to live puppies" to corral a juvenile audience, a local motion picture council has just succeeded in inaugurating a fine program of junior matinees without any of these extraneous attractions. How it happened to engage in the project and what were the techniques that led to success are vividly described by the Council's chairman, Mrs. Lewis P. Addoms, from whom we quote random paragraphs:

"To put on a satisfactory children's program in a city of the size of Brooklyn takes determination. For years these programs had been given by local exhibitors and a more or less stereotyped pattern set up. Inducements for attendance were varied. The program was sometimes of secondary importance. But popular demand for children's programs is strong. The feeling prevails that if a show bears the children's label, it must of necessity be good.

Mother's Request Spurs Action

"When a woman, the mother of two small children, came to one of the Council's district committee meetings and expressed a wish to present a children's show with one of those casually selected programs at a local house, the Council's Junior Matinee project was born. Somewhat reluctantly the organization decided to try an experimental performance to determine if the public would support a children's program that would stand on its merits without lollipops or puppies.

"One of the largest circuits gave the theatre and Lincoln's Birthday was selected as the date. Tickets were 10c and the circuit asked that the Council provide one thousand children, but demanded no guarantee. Bravely the Committee started. Film after film was previewed to select those which had no flaw. Posters and fliers were printed and distributed. Letters were sent to schools and churches asking co-operation.

"Answers were practically nil. When we tried personal follow-up we found that many of the church men 'did not approve of movies; their children did not attend'; that school principals could not cooperate because they had refused 'similar requests' from the theatre men; that 'our children do not get up on Saturday in time for a morning show'.

"We found that the Committee must sell the plan before it could sell the tickets. The telephone was invoked, the women went to the heads of schools, and finally came promises of support.

"The program selected included *Elephant Boy*, *The Perfect Tribute*, in honor of Lincoln's Birthday, and two cartoons chosen for their healthy, normal fun. Mothers from a local school served as

WHAT'S NEXT IN HOLLYWOOD?

By ALICE AMES WINTER

OCCASIONALLY, when one is shown a picture that is nearing completion, the director says apologetically, "You know the music isn't dubbed in yet. You'll have to discount that." But Fritz Lang of Paramount (and long before that, of Austria) is now reversing things. He is making a recording of his musical accompaniment to *You and Me* and is having it played to the players as they are acting, so that they may harmonize their moods and movements to it. In this way he makes the music a definite help to the director in obtaining the atmosphere he wants not only to "pace the moods" of the actors, but also to substitute for dialogue in the plans. This really pushes forward the movement to keep pictures more and more away from literary forms and increase their eye and ear emotional appeal. "Someone should have thought of it long ago," says Mr. Lang. But after all it is only recently that music and pictures have come into their near harmony and understanding.

It seems impossible to turn anywhere in movie-land now-a-days without becoming music-conscious. Isn't it rather intriguing to have Stokowski collaborating with Walt Disney in *Sorcerer's Apprentice*!

This month has seen Deanna Durbin's new picture, *Mad about Music*, released by Universal. We all hope the huge popular demand for this child who is so much the ideal girl, so smiling and entrancing, so bird-like in her musical spontaneity, is not working her too hard. In her present vehicle there is less of ambitious operatic music, more that seems fitted to an adolescent girl, and a touching story of her fumbling to find a father's love.

Ranking high among ambitious performances will come *Alexander's Ragtime Band*, three years in the making (with that new attitude of taking plenty of time to do a good job instead of rushing things to meet a date). It really creates a great cavalcade of Irving Berlin's music as it is taking form at 20th Century-Fox, with Tyrone Power, Alice Faye and Don Ameche again teamed as

they were in *In Old Chicago*. Producer Darryl Zanuck, who has proved himself a canny financier, is spreading himself to the extent of two millions in this picture. Thirty-three Berlin songs (adding three new swing tunes to thirty selections that are already famous) are woven into the story, which covers the period between 1911 and today. You will remember that this includes that major episode, the World War (May there never be another!), so huge army trucks and war-time tensely play their parts. Incidentally, also, since cinema food is generally real food, good food, food meant to be eaten with gusto, the actors were not so pleased when they faced a mess of war-time "grub," and very grateful they were to the director, Henry King, when he called, "Cut!" just before they might have been called upon to fall to and eat it. But if the "grub" was without gusto, there is plenty of gusto in the three hundred singers, men in uniform, rolling out "We're on Our Way to France,"—with a marching dance routine—on a battleship. Our young friend, Tyrone Power, has been studying violin for months so that he may play with verisimilitude his part as orchestra leader in the picture.

Quite another musical device appears in *Stolen Heaven* at Paramount. They call it a "dancing camera," and it means that seven times the piano is moved, each time on beat, to a portion of Moszkowski's *Waltz*, danced through a household by Olympe Bradna, a new star on the film horizon, and Gene Raymond. Musical dialogue—that is, unrhymed dialogue spoken to music—and musical montage—swift overlapping of images illustrating Liszt's *Second Hungarian Rhapsody*—also appear in the picture.

Metro-Goldwyn-Mayer have also caught the Liszt fervor and made a charming color poem, with no humans or animals, just an animated picture of moving objects in color, with a symphonic orchestra of fifty pieces synchronizing Liszt's 2nd *Hungarian Rhapsody* with a color theme.

Emphasis on music and on rhythm—they are comforting and

(Continued on page 7)

Chicago Group Plans Motion Picture Week

(Continued from page 1)

marked the opening of the Strand Theatre in New York City, which was the forerunner of present-day de luxe motion picture houses.

Although Chicago's Youth Week and the Motion Picture Week observance coincide and there will accordingly be appreciable emphasis upon the character-building phases of films, the appeal is to both adult and youthful audiences. Emphasis will not be placed primarily upon motion picture attendance. The purpose will rather be to make the people who are regular patrons of the films appreciate the privilege of attending them and also to stress the artistic and cultural aspects of the motion picture with a view to developing a more discriminating mass audience.

Community Enterprises to Cooperate

Every community enterprise and interest will be called into play to further the program. A survey of schools to ascertain the extent of visual education, the inauguration of a film library, the sponsorship of school movie clubs are among the educational projects recommended. Librarians will be contacted and asked to arrange for a permanent motion picture corner. Exhibits and allied material will be supplied to libraries, art institutes and museums. Libraries will be encouraged to increase the number of their film reference books and community groups will be urged to purchase film equipment for library use.

Attractive film displays will be arranged in book stores, department stores and music shops. Churches will be urged to incorporate motion pictures into their weekly program. Theatre men will be asked to play films such as *King of Kings*, *Ben Hur* and *Sign of the Cross* for the special benefit of church audiences. Camera stores, electric shops and photographers will be asked to pay tribute to the four men who had most to do with the development of the industry—Edison, Eastman, Daguerre and Lumiere. Health centers will stress films on child care and guidance. Theatres will inaugurate morning programs with short talks about film history and technique. Revivals of outstanding films will be encouraged. Newspapers and radio will be approached for appropriate publicity.

All-Day Forum Is Climax

The observance will climax with an all-day forum and luncheon on April 21st when guest speakers will present all phases of the motion picture problem.

Chicago's experiment will be watched with keen interest and its inevitable success will be noted as a signpost directing the way towards possible nation-wide endeavor.

hostesses and 21 older Girl and Boy Scouts in uniform were their assistants. Signs bearing the names of the schools cooperating were displayed throughout the theatre so that children could find their friends.

"Three-quarters of an hour before the opening the lobby was a jam; twenty minutes before, the children could be held out no longer. In they came, thirteen hundred strong, laughing, hurrying, but orderly, eager to find good seats.

"The lights went out; talking ceased, and for two full hours they either laughed or were silently attentive, showing their complete absorption in the screen.

"At the close of the show the Scouts walked slowly up the aisles, clearing the house to the last child.

"Letters from the school men and parents have come in. The program has gone over. Brooklyn Council has established a precedent for successful children's matinees."

Thumbnail Reviews Of Late Films

THESE are evaluations and audience classifications of films reviewed by the East Coast Preview Committee since March 1. More extensive reviews will appear in the April issue of *Selected Motion Pictures*.

Call the Mesquiteers (Republic)

Dir: John English. Cast headed by Bob Livingstone, Ray Corrigan and Max Terhune.

Mistaken for silk robbers, the three Mesquiteers, about to be hanged, stage an escape. Their attempt to locate the real robbers furnishes excitement, but acting and direction are mediocre. Adults and young people.

Condemned Women (RKO Radio)

Dir: Lew Landers. Cast Sally Eilers, Louis Hayward, Anne Shirley.

A prison psychiatrist, interested in the rehabilitation of a young girl serving a sentence for larceny, falls in love with her and the two find happiness. An interesting picture of prison life, slightly over-sentimentalized. Adults and young people.

Hawaii Calls (RKO Radio)

Dir: Edward F. Cline. Cast Bobby Breen, Ned Sparks, Irvin S. Cobb.

A pleasing medium for Bobby Breen. As a young stowaway he helps recover stolen government documents. Excellent Hawaiian music and dancing. Family.

He Couldn't Say No (Warner Bros.)

Dir: S. Seiler. Cast headed by Frank McHugh, Jane Wynn and Berton Churchill.

An amusing idea, drolly presented and well acted by the whole cast, but somewhat marred by a weak ending, which fails to maintain the high comedy level. Adults and young people.

Hollywood Stadium Mystery (Republic)

Dir: David Howard. Cast headed by Neil Hamilton and Evelyn Venable.

A writer of mystery stories, trying out his theories, identifies a murderer. Excellently acted, with a strong feeling of mystery and intrigue. Adults and young people.

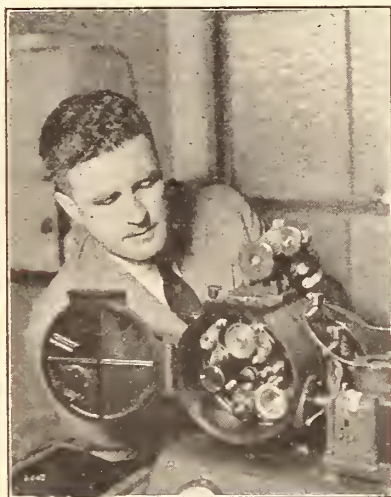
Mad about Music (Universal)

Dir: Norman Taurog. Cast headed by Deanna Durbin and Herbert Marshall.

This new Durbin film is delightful entertainment. The talented miss plays a young American girl placed in a private school in Switzerland by her mother, a movie star, who in-

SNAPSHOTS OF FILM PERSONALITIES

HOLLYWOOD glories are often evanescent but there is at least one Hollywood personality who will have a permanent niche in the Hall of Fame. It is Douglas Shearer, whom a clever press



agent has dubbed the "David of the Sound Track" because for six years he conducted experiments in sound recording against the Goliath of disbelief, doubt and opposition, and overcame the modern colossus as successfully as did his Biblical predecessor the giant of an earlier day.

Douglas Shearer is the person

who is primarily responsible for giving to the film public glorious music with a color and naturalness that has never been achieved before through any recording device. It is he, too, who first made screen voices sound normal.

Although the sister of this recording wizard is one of the most glamorous actresses in Hollywood, Douglas Shearer has not traded on his sister's laurels, but has found his way to the top alone. He served an apprenticeship as a camera technician, but he was an engineer by training and by inclination, and when sound pictures approached he could not forego the fascination of experimenting. Long hours of study when he was free from his camera duties equipped him to take over the role of sound engineer when Metro-Goldwyn-Mayer first installed sound.

Since that day his has been one of the outstanding names identified with the development of sound technique and he has won Academy Award after Academy Award for the perfection of his work.

The automatic camera, the device for starting and stopping recording, the first steadily moving sound track, can all be attributed to Douglas Shearer, as can the invention of most of the equipment which gives to present day sound pictures their verity.

Truly he has the characteristics of a "David."

vents an explorer father for the edification of her classmates. Lovely singing by Deanna Durbin. Family.

Merrily We Live (MGM)

Dir: Norman Z. McLeod. Cast: Constance Bennett, Brian Aherne, Billie Burke, Alan Mowbray.

The vogue for comedies written around engaging people who are slightly mad continues unabated and this one establishes a new high for lunacy, with no lapse in entertainment value. Hilarious fun, excellently acted and directed. Family.

Prairie Thunder (Warner Bros.)

Dir: B. Reeves Eason. Cast headed by Dick Foran, Ellen Clancy.

A western "bad man," in order to maintain his freight transportation by wagons, induces Indians to help him fight the coming of the telegraph and the cross-country railroad. Mediocre acting and weak direction. Family.

Prison Nurse (Republic)

Dir: James Cruze. Cast headed by Henry Wilcoxon and Marian Marsh.

A far-fetched story of a young doctor serving a jail sentence for

a mercy killing. Adults and young people.

Renfrew of the Royal Mounted (Grand National)

Dir: Al Herman. Cast: James Newill, Carol Hughes, William Royle.

Uneven direction redeemed by the beauty of the wild Canadian forest and the excellent singing of James Newill. Family.

Sally, Irene and Mary (20th Century-Fox)

Dir: William A. Seiter. Cast headed by Alice Faye, Joan Davis, Marjorie Weaver and Fred Allen.

A comedy detailing the efforts of three manicurists to attain Broadway success by converting a river steamer into a showboat. Dialogue and situations are funny and comedy well handled. Family.

To the Victor (Gaumont British)

Dir: Robert Stevenson. Cast: Will Fyfe, John Loder, Margaret Lockwood, Graham Moffatt.

An intensely moving film which divides interest between two clever dogs and several vital human characters. The remarkable performance of Will Fyfe is a histrionic triumph. Family.

Mo. Council Works Closely With Schools

PASSAGE of an encouraging new milestone in the better film movement in St. Louis, Missouri, was reported to the editor of *THE MOTION PICTURE AND THE FAMILY* by Mrs. Arretus Franklyn Burt, founder of the St. Louis Better Films Council, in a recent visit to New York.

For the first time in the history of this highly successful Council, which has been a pace-setter for much of the United States, a strong tie-up has been effected between the Council and the city educational system to enable St. Louis students to utilize to the utmost the educational values in current films.

Council Recommends Films

When the Council, through its Educational Committee, of which Mrs. Burt is chairman, recommends a picture, it is at once integrated into the school program and every effort is made to encourage students to see the film and to incorporate discussions about it into the classroom schedule.

The Educational Committee is made up of educators and of representatives of leading civic and character-building organizations, the list including Mrs. Burt, Dr. John Rush Powell, assistant superintendent of schools; Mr. John Bracken, superintendent, Clayton Public Schools; Mr. Banks, superintendent, University City School; Father Forrey of St. Louis University; Brother Henry of the Catholic High School faculty; Dr. Lentz of Washington University, Webster Groves; Mr. Simmons of the Y. M.C.A.; Mr. Gilbert Harris of the Y.M.H.A.; Miss Elaine Bryan of the Y.W.C.A.; Miss Anna Louise Petri, president of the St. Louis Federation of Music Clubs; Mrs. James Randall, president of the St. Louis Council of Parents and Teachers; Mr. Elmer Arndt of Eden Seminary; Mr. Emmett H. Hood, president of the St. Louis School Principals; Mrs. Hood, leader in Child Welfare and Parent Education; Dr. Willard Shelton, editor of a religious publication; Mrs. Frank Ives of the College Club and Mrs. Ernest Krueger, chairman of Photoplay Appreciation of the Better Films Council of St. Louis.

The Buccaneer was one of the films recently recommended by the Educational Committee for its value in revealing a little-known incident in American history and was avidly studied by students in St. Louis schools. Through cooperation between the school department and the Better Films Council study material is secured for the use of the students.

Laurels To Rainer and Tracy

Luise Rainer and Spencer Tracy are this year's winners of the Academy of Motion Picture Arts and Sciences awards for the best performance of 1937—Miss Rainer for O-lan in *The Good Earth* and Mr. Tracy for Manuel in *Captains Courageous*.

Church Leader Outlines Fine Film Program

A PRACTICAL program for helping the church-going youth of the country to shop intelligently for the finer type of film entertainment has been adopted by the Department of Religious Education of the National Council of the Protestant Episcopal Church. Its purpose is effectively outlined by Mrs. B. J. Reynolds, Young People's Secretary, who is in large measure responsible for this "shop for good movies" project. She points out that the proper concern of the church in dealing with youth is to help young people to develop standards of value rather than merely to warn them against indifferent films.

Telling What Not to See Makes Forbidden Alluring

"Simply telling them what to see and what not to see makes the forbidden more alluring," she comments. "It will not build constructively for the future."

"We have prepared a packet of material on the movies for the use of church young people's groups," she adds. "In this material, through a skit, questions for discussion and suggested readings, we try to show the young people the good sense of shopping for pictures as carefully and as wisely as they do for other things on which they spend their money. Frankly the approach is personal and almost mercenary. Emphasis is placed on 'getting your money's worth.' But perhaps it is best to start with the immediate concern of the young people. When they have arrived at some standards for their own selection of motion pictures, they may be led to consider the wider social significance of good motion pictures and the part which they can take in securing better films."

"Many films are undesirable because they are so utterly trivial rather than because of any definitely bad features," Mrs. Reynolds continues. "If young people can be helped to realize this, they may begin to spend less money on trivial and wasteful pictures and to concentrate on those which are worthwhile. It is astonishing to discover how many of them go to the motion picture theatre on the corner every Friday night, seldom even asking what the picture is. Many have never read a critic's comments on a picture. They form their opinions—if any—from the previews and the advertisements in front of the theatre."

Urge Attendance at Films

"We urge young people of our Church occasionally to attend motion pictures in groups. Doing this involves careful consideration of pictures available. This is an opportunity to read the comments of various critics and to use them in deciding what picture to see. Afterwards, one or more meetings may be spent in discussing the pictures from various points of view—story, cast, photography, educational and amusement value."

LESSONS from the MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

ONE who is sensitive to the resources for adult education in the current entertainment pictures will find in those reviewed this month a wealth of significant material. Everyone realizes the contribution which comedies of all kinds make to the recreational life of people, but pictures which combine education with recreation should have special support and patronage by all those who are interested in social progress. Failure to secure large attendance for pictures that will stimulate thought on important subjects is unfortunate for society as a whole, for not only does it mean a loss of the possible influence of a particular picture, but it means also discouragement of production of similar pictures in the future.

It is unusual in a single month to come across three photoplays dealing with problems of parents. To be sure, other problems are currently presented, but all parents ought to see *Of Human Hearts*, *The Beloved Brat* and *The Adventures of Tom Sawyer*, and parent organizations ought to use them as bases for discussion of problems which are real and vital in many homes today.

OF HUMAN HEARTS (M G M)

"Pride—pride and selfishness! They're out of place in our family, Jason. Unless you conquer them, they're going to make you unhappy, and those whom you love unhappy, too." Thus did Ethan Wilkins admonish his son. Harsh discipline seemed to the father the only method of breaking that spirit, but how futile it proved! The tenderness of the boy's mother, however, was as ineffective in developing appreciation as was the cruelty of his father.

After his father died Jason, as a medical student and army surgeon, made continual demands on his poverty-stricken mother and gave himself no concern for her happiness. How appropriate that Lincoln, who was most sensitive to the deepest emotions of the soul, should bring Jason to his senses by speaking thus of his mother: "I'll tell you what she did. She carried you around in her arms, more steps than you could ever count. She nursed you. Covered you at night. Prayed for you. Cooked, served, scrubbed for you. Tried to teach you right from wrong. And you repay her with what? Silence. Silence for two long years."

What a marvelous portrayal this picture gives of human frailty and strength, of callow-

ness and sympathy, of selfishness and generosity, of cruelty and kindness, of indifference and love. One sees in the dramatis personae the traits of his friends and his acquaintances, but have we the courage also to identify our own shortcomings?

THE BELOVED BRAT (Warner Brothers)

Civilization is conditioned on the realization of a society of normal, friendly and cooperative people, and the most important factor in the development of such individuals is a wholesome, happy home life.

There are many causes of nervous, irritable and rebellious youth. This picture outlines vividly and effectively one source of difficulty. It has a wealthy home as a background, but the sins of the parents portrayed may be found in all types of homes. This picture will give us insight into why some children behave as they do, and raises the question as to whom the law should punish for their delinquencies.

What are the elements in home life that develop the finest traits of character and personality? What are the "don'ts" that parents should keep in mind? What is the significance of individual differences in determining methods of dealing with children? This picture will help to answer these questions, but it will also give its audience a most enjoyable period of entertainment with its laughs and tears.

THE ADVENTURES OF TOM SAWYER

(Selznick International-United Artists)

Pictures which portray the hopes and fears, the pranks and follies, the struggles and entanglements, the defeats and victories, the fantastic dreams and stern realities of boys and girls will always be popular, because in them youth recognizes itself and through them adults are stirred to almost forgotten memories.

Parents cannot see this picture without getting a new understanding of their children. Defense mechanisms are forced on the young by parents, who are all too slow in recognizing their own inadequacies in dealing with the complex situations that arise. Deceit, running away, lack of frankness are the result of poor techniques on the part of parents, who in the end pay dearly for their ignorance.

Tom was exploring in his adventures his own abilities and re-

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Film Reading For The Month

Personality Stories You Will All Like to Read

STAGE, March: *From Organ Loft to Kliegs*—Marcia Davenport, talented daughter of Efrem Zimbalist and Alma Gluck Zimbalist, presents the first installment of a two-part article about the career of Leopold Stokowski; same issue: *Methods in Madness*, by Douglas W. Churchill—sidelights on two scenarists, Gene Towne and Graham Baker; Dance, March: *Twenty-five Shows a Year*—Anatole Chujoy's breezy sketch of Florence Rogge, ballet mistress of the Radio City Music Hall; Liberty, March 12: *I'm No Glamour Girl*—direct quotes from Sylvia Sidney's own story as told to Frederick James Smith; McCalls, April: *Glamour Begins at Thirty*—Hildegard Fillmore gives a pen portrait of Claudette Colbert; Collier's, March 12: *Industrious Butterfly*—in which Katharine Roberts writes of Zorina, new sensation of the films; Atlantic Monthly, March: *From Hollywood to Paris*—the second instalment of Elsa Lanchester's fascinating story, "Charles Laughton and I"; Christian Science Monitor, March 7: *Swing Music Here to Stay*—a brilliant sketch of the career of Irving Berlin, master of jazz, by Frank Daugherty, the Monitor's Hollywood correspondent; New York Times Magazine, March 6: *Disney's "Philosophy"* by Douglas W. Churchill—in which the creator of *Snow White* and *the Seven Dwarfs* explains how his "creatures of the screen" merely laugh at our human weaknesses. This Week, March 6: *Movie Music Man*—a sketch of the career of Boris Morros, musical director at Paramount, by Lupton A. Wilkinson.

Primarily for Child Consumption

St. Nicholas, February: *Pictures You'll Like*, by Edith Winter McGinnis—a delightful account of the making of *The Adventures of Robin Hood*; March issue: same title and same author—dealing with *Rebecca of Sunnybrook Farm* and *Mad about Music*.

Miscellaneous and Technical

Scholastic, March 12: *The Louisiana Purchase*—a summary of a new short film which dramatizes the greatest real estate deal in history; Fact Digest, April: *Television in Europe*—taken from the American Weekly; Theatre Arts Monthly, March: *Films of Fact and Fiction*, by Paul Rotha, outstanding maker of documentary films; Scribner's, March: *What We Liked about Hollywood*, by Joel and Gertrude Sayre—a humorous sketch of the gay film capital; same issue: *Motion Pictures*, by Gilbert Seldes—an appreciation of the work of Walt Disney; same issue: *In the Work*—a list of important pictures now in the making; Consumer's Digest, March: *Motion Picture Cameras and Equipment*—an ideal article for amateur camera enthusiasts.

"This kind of practice in selection and evaluation has proved both interesting and helpful to many boys and girls. The same type of thing could be done in a

family. It is infinitely more worthwhile than arbitrary decisions as to what pictures youth may see."

U. A. Director Appreciative

YEARS ago it used to be said that films based on child classics could not be made to pay, but that was before public relations groups of the country became active.

The new Techni-color version of *The Adventures of Tom Sawyer* opened to the record-making business which is indicated below. According to Monroe Greenthal, Publicity Director of United Artists, this could not have happened but for the effective work done by public relations groups over a long period of years in building audience appreciation of the best in films.

This is Mr. Greenthal's letter of appreciation to these groups throughout America:

A Letter from
Mr. Greenthal

To Better Films Councils and Film Appreciation Groups:

Time was when people would have said "it can't be done." Those were the days when wholesome films with child characters predominant played to a losing business. Thanks to the splendid efforts of the men and women who in clubs, classes and film appreciation groups have labored to create finer film tastes, *The Adventures of Tom Sawyer* has made the astounding record described below. To all such groups my deep appreciation.

Sincerely yours,

MONROE GREENTHAL,
Director of Publicity, United Artists Corporation.

Opening Day Record

NEW LONDON, Garde Theatre—*Tom Sawyer* hits top mark for opening day and keeps up over first week-end, as Warner Brothers theatre officials extend playing time.

BINGHAMTON, Riviera Theatre—Thousands jam theatre as each succeeding day tops the previous one.

Week-End Records

ATLANTA—Manager Eddie Pentecost of Loew's Grand wires: "Today from 10:30 a.m. to 1.00 p.m. 'Tom Sawyer,' nine hundred ninety-four child admissions and sixteen hundred sixty-nine adult admissions. Sidewalk in front of theatre still blocked with waiting line." And what's more, Sunday, the third day of the run, topped all previous Sundays.

NORWALK, Palace Theatre—Biggest first two days of any Selznick hit; tops even those record breakers, *Star is Born*, *Nothing Sacred* and *Prisoner of Zenda*.

SCRANTON, Strand Theatre—Thousands turned away as first Saturday attendance record shows house jammed at every performance with more than 2,000 turned away.

WILKES-BARRE, Capitol Theatre—First three days send Comerford Theatre operators into raves as Sunday grosses again top all Selznick record breakers.

FILMS FOR THE PUPIL AND TEACHER

By HAROLD TURNER

Chairman of the Department of Drama, Los Angeles Junior College

IMMEDIATELY after the characters have been properly introduced in a film story they are plunged into a conflict. As the action progresses these characters are marshaled on opposing sides by two leaders, the protagonist and the antagonist. Miniature warfare results, with the audience sitting on the sidelines and rooting for its favorite.

Events proceed rather smoothly at first, favoring the protagonist, when suddenly the opposition wins and brings about a crisis or a turning point in the protagonist's experiences. After a slight readjustment to the new conditions and a further development of the story, another crisis occurs, more dramatic than the preceding one. Thus, the forward movement continues through a series of crises until finally the main crisis is reached. This change forces the climax, or the highest emotional point, and resolves the action to the close of the film.

Sometimes the order is reversed, as in Goldwyn's masterpiece *The Hurricane* when the climax of the wind storm brings about the major crisis in the lives of the two leading couples. Be that as it may, the climactic scenes, including the obligatory scene and/or the climax and crisis, form the ultimate goal of all stories, no matter what may be the order of the technique utilized.

ROMANCE IN THE DARK (Paramount)

An unusual number of musical films of all types have been previewed lately. The first of the present cycle was *Romance in the Dark*, a smart, continental story based on the famous play *The Yellow Nightingale*. As has been the custom of past musical pictures, the climax is placed in a spectacular singing number presented on a theater stage before an audience. However, the episode is more notable than its predecessors because of the added elements of story, conflict, suspense and comedy, increasing and expanding the interest. In this way it becomes more than a mere musical treat. It continues the action rather than allowing a break and a subsequent pause while the number is being executed.

MAD ABOUT MUSIC (Universal)

The most marked change in the presentation of musical numbers

Four-Year Record

Tom Sawyer opened March 1st at the Denver Theatre, DENVER. Its fourth day was \$407.00 bigger than its third day and Saturday and Sunday were the biggest combined week-end gross

is to be found in *Mad about Music*. In this whimsical and delightful story, beautifully modeled for the unusual singing and acting talents of Deanna Durbin, the four musical numbers are an integral part of the entertaining story. Never do they allow the forward action to stop completely; instead, they definitely aid in the normal advancement of the plot, giving it a distinct and entertaining flavor.

The climax is wisely placed in the dramatic action rather than in a musical sequence, as was the case of *100 Men and a Girl*. By so doing, Universal has increased the admirers of Miss Durbin and added to her value as an actress.

SALLY, IRENE AND MARY (20th Century-Fox)

Again, we find in *Sally, Irene and Mary* a climax placed in the story and resulting from a series of five dramatic crises. A brief summary of these will illustrate a previous statement. In the first crisis, the three show-girls lose their positions as manicurists; in the second, their rehearsed show closes before its formal opening; in the third, the show-boat where their new musical extravaganza is to be presented breaks from its moorings and heads out towards the open sea; in the fourth, the minister who is to perform the real marriage service jumps overboard and swims to shore; and in the final crisis, which brings about the climax of the actual wedding during the performance, the captain is selected as the last resort for the reading of the marriage ceremony.

While *Sally, Irene and Mary* includes a total of nine musical numbers, only a few are a definite part of the story's action.

THE ADVENTURES OF MARCO POLO (Samuel Goldwyn-United Artists)

Passing from musical pictures to straight drama, two exceptional films of entirely different types demand our evaluation in relation to the major premise.

Marco Polo, telling the oft-repeated story of the world's first traveling salesman in an amusingly satiric manner, is a glamorous comedy of high adventure in the thirteenth century. The Robert E. Sherwood script broadly but subtly parodies the story by giving it a modern, colloquial flavor, with only sufficient touches of the flowery, mediaeval speech to sharpen the contrast between

(Continued on page 6)

in the past four years.

Eleven-Year Record

PHOENIX—On Saturday, March 5th, at the Fox Theatre, the take on *Tom Sawyer* was the biggest since 1926.

Evanston Has Fine Library Distribution

NEWS of perhaps the most comprehensive system of school distribution of film research exhibits which exists in the United States was brought to the editor's office this month by Miss Ida F. Wright, head librarian of the Evanston, Illinois, Public Library. This wholesale circulation of exhibits to the grade schools of the city is made possible by a unique relationship between the Public Library and the Public Schools.

Every grade school in the city of Evanston has an especially equipped library room in charge of a specially trained children's librarian who is paid jointly by the Library and by the School Board.

Librarians Jointly Chosen

Selection of these librarians is made after a thorough canvass of the field by Miss Wright. Out of large numbers of applicants she chooses the three best equipped people who in turn visit the school which makes the final selection. The sharing process results in the certainty that the candidates chosen will be acceptable to the librarian from the standpoint of training and acceptable to the school on a personality basis. These librarians do not function full time in a single school but serve either two or three schools, spending two or three days a week in each.

The same care which is exercised in the choice of librarians is exercised in the choice of books for the school libraries, which are selected and supplied jointly by the School Board and the Library Board.

School libraries function also in some sections of Evanston as neighborhood libraries, being kept open after school hours and during early hours of the evening.

As a result of this system, exhibits on motion pictures which were originally sent to the Evanston Public Library and whose merits were recognized by the Library, have had the most widespread use in Evanston Schools. Every exhibit makes the rounds of all the grade schools and is shown in each grade from kindergarten to highest, provided there is anything of interest for the very young pupils. The same exhibits are also displayed in the Public Library and have aroused much interest in subjects allied to the historical or dramatic content of the films. In fact Miss Wright reports that nothing has ever been used in the Library which has so greatly attracted young men.

Showing For Blind Staged In Toledo

(Continued from page 1)

the Movies" at a recent District Meeting in which she made it plain to her audience that films are not without their attractions even for those who cannot see the exciting events which take place on the screen.

FIVE U. S. FILMS AMONG 10 BEST

Voting on the "ten best" pictures is not a practice confined to the United States. Thirty-five thousand patrons of the Rex Theatre in The Hague chose five American-made pictures out of a total of ten best in a recent popularity voting contest. They were: *Lives of a Bengal Lancer*, *Mr. Deeds Goes to Town*, *Desire*, *Life of Louis Pasteur* and *The Invisible Man*. Two French, two German and one unidentified foreign picture made up the balance of the popularity poll.

"Robin Hood"

Reading List

AGAIN we present a selected list of books used by the Research Department of the producing company in preparing one of the "films of the month." The picture in question is Warner Bros.' *The Adventures of Robin Hood*, of which we shall have more to say in the next issue. Out of a list of scores of fascinating volumes we have selected these few into which old and young who are interested in legend, history, art, architecture and allied subjects may care to delve.

History of Everyday Things in England, by Quennell; *Medieval England*, by H. W. C. Davis; *National Geographic*, July to December, 1932; *Pleasures of the Torture Chamber*, by Swain; *Story of the Saxon and Norman Period*, by C. W. Airne; *English Inns, Past and Present*, by Eberlein & Richardson; *Highways and Byways of Nottingham*; *Old English Country Cottages*, by Charles Holme; *Complete Guide to Heraldry*, by A. C. Fox-Davies; *Dresses and Decorations of the Middle Ages*, by Henry Shaw; *English and Scottish Ballads*—Cambridge Edition; and *Highway and Its Vehicles*, by Hilaire Belloc.

Montana School Has Plan

(Continued from page 1)

four films which had a strong book tie-up—*Souls At Sea*, *High, Wide and Handsome*, *The Buccaneer* and *The Adventures of Tom Sawyer*.

Use of exhibit panels on these films, the posting of book lists, the writing of essays, and research into the economic and historical factors which were outstanding in the films, enabled the students when the films were issued later in Kalispell to follow them with an exceptionally high degree of appreciation.

The *Tom Sawyer* panel attracted unusual attention with the junior high school group and Saint Matthew's Library reports a constant demand for "more of those Twain books just like it."

Snow White and the Seven Dwarfs is the newest film to be introduced into the classrooms, the senior high concentrating upon technique and production values while the romantic appeal of the story is being stressed with the junior groups.

Luck Plays Strong Part In Shaping Film Careers

says THE OBSERVER

THERE is a rather general impression abroad today that the business of being a motion picture star is a highly enviable and glamorous one. And perhaps it is, yet those who have scaled the heights know that it was not an easily won position and they know, too, that success was made up in no small measure of luck. The stars of tomorrow may be your young neighbors going about their business in far different fields of work, unmindful of Shakespeare's words, "There's a divinity that shapes our ends, rough-hew them as we will."

There was for instance, not so long ago, a young girl graduating from high school who planned to become a sculptor. With this in mind she studied art and opened a dancing school to pay for lessons. That was Myrna Loy, who is today one of the leading ten of Hollywood's popular stars. Clark Gable, who is currently playing the title role in *Test Pilot* with Miss Loy as his leading lady, studied to be a surgeon. One day standing backstage during a stock company's performance he decided to become an actor. It was a long, hard row for him, with much hardship and much discouragement, but he finally reached the pinnacle of success in his profession. Spencer Tracy's father was sales manager for a truck company and expected his son to follow him in the business when Professor Boody, instructor at Ripon College, Wisconsin, interested him in dramatics. For him, too, it was a long fight and success did not come early, though no one today denies him the honor due a great actor. Nelson Eddy began life as a newspaper reporter and stayed by it for five years. Then his voice won him fame. William Powell was enrolled in the Kansas University law school when a small part in an amateur play lured him away from the legal profession; Wallace Beery ran away from home to join a circus and gradually found his way to a Broadway musical; Rosalind Russell was divided between becoming a writer or a theologian when the stage led her to picture work; Gail Patrick had political aspirations when a contest brought her to Hollywood; Claudette Colbert had decided to be a dress designer when one day she went to tea and met a famous playwright who changed the course of her life; James Stewart had planned all his young life to become an architect, when as a member of the Princeton Triangle Club he found that it was more fun to act than to draw.

Suppressed Talents of Film Stars

And so it goes. Today there are many of the top-notch players who still find time to develop those interests which were so much a part of their early dreams. When players gather for an informal evening in a friend's living room these suppressed

talents have a way of coming forth. Some, like Chester Morris and Neil Hamilton, are clever sleight of hand performers; Jean Hersholt is a talented portrait painter; John Beal wields a skillful pencil in character sketches of his friends. John Barrymore draws caricatures; Frank Morgan is an expert ventriloquist; Don Ameche and Fredric March are both talented violinists; Virginia Bruce sketches modish gowns and Una Merkel simply cannot suppress her talent for inventing kitchen gadgets that her friends assure her would make her a fortune if properly marketed.

Quite naturally motion picture folk find it good business as well as good fun to use their "suppressed" talents and hobbies as a kind of second business. Knowing, as the wise ones do, the fickle fancy of the public, that today lauds them and tomorrow forgets, they find it very comforting to have some other means of support against that day when their names are no longer twinkling in the neon signs of the theaters of the world.

"A radio or screen star is lucky if he can retain 20% of his earnings after taxes and normal running expenses are paid," says Bing Crosby. "I believe in side businesses and think every professional person should have them, but I recommend one thing; make sure that the extra enterprise is agreeable—a sort of paying hobby." And so Bing sets up a racetrack and breeding farm for race horses, that he may indulge his joy in fine horseflesh and incidentally make the future a little more secure for the young Crosbys.

Joe E. Brown is in a class by himself with a number of baseball clubs, which are his great delight. A part of the handsome profits gleaned therefrom he uses to help young athletes who play on his teams.

Near our office on Hollywood Boulevard, Reginald Denny has a fascinating little shop where boys coming home from school love to linger. Here he displays toy airplanes which sell all the way from twenty-five cents to several hundred dollars each. His orders last year exceeded the million mark and just recently he has announced that his new model will be tested by the U. S. Army for target practice. These new ones have a 60-foot wing spread, are equipped with one-half-horsepower engines, and are capable of 40 miles an hour. That kind of "hobby" business, as all boys know, would be real fun.

Hobbies Give Slants on Character

Since "hobby" is defined as "absorbing interest in a subject," it follows that knowledge of a person's hobby offers an interesting slant on that person's char-

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Films For Pupil And Teacher

(Continued from page 5)

styles and to heighten the comedy element.

The action glides along smoothly in an easy, logical flow, reaching a natural climax in the spectacular fight between Gary Cooper, an easily recognized protagonist, and Basil Rathbone, the antagonist. This dramatic climax results in the crisis, when Cooper overpowers Rathbone and forces him to drop into the lion's den.

Assign Film to Group

Each motion picture appreciation group should also be assigned the film for appraisal and intelligent study.

Suggestions for consideration in relation to our thesis are as follows: trace the minor crisis through the action. What occurs at the moment of the major crisis? Select the climax. Outline the dramatic action leading up to this climactic scene. Show how the characters involved in the climax are introduced and developed logically up to the highest point of interest. Notice how naturally the characters come together for this scene. How does the action drop away from the climax and resolve into the story's ending? Study the audience during the scene and note its response.

Groups Acclaim Young Singer's Latest Film

(Continued from page 1)

and recurrent at intervals throughout the film. A third is "A Serenade to the Stars" and a fourth is "Chapel Bells."

The latter involved the most interesting sound experiment, since it marked the first instance of "perspective" recording on the screen. To get the true impression of distance for the chimes, the bells were removed to varying distances from the microphone, the greatest distance being two miles. The recording was then done at night, so that traffic noises would not obtrude. Mounted on a heavy truck, the chimes were driven to various spots in the valley while microphones recorded their distant sound.

Locomotive Presents Problem

Another problem in sound technique was involved when Miss Durbin sang the whistling song on a moving locomotive. During this recording the Universal Studio's musical director worked with a set of headphones over his ears connected to a sound reproducer that played into his ears actual train sounds. In this way he was able to conduct singer and orchestra in exact tempo with the exhaust of the speeding locomotive.

Gounod's "Ave Maria" was sung by the young soloist against a background of music provided by the famous Vienna Boys' Choir, oldest organization of its kind in the world, in existence over 400 years.

Lessons From The Movies

(Continued from page 4)

sourcefulness. He was blessed with abundant energy, which had to find expression. To curb it was impossible and his aunt had no idea of how to direct it. Someone has said that it is the fate of good little boys to be forgotten and of bad little boys to make world history. What a tragedy that more history has not been made by men who as boys had learned to direct their energies along socially constructive lines.

IN OLD CHICAGO

(20th Century-Fox)

"It's gone—and my boy with it—but what he stood for will never die. It was a city of wood and now it's ashes. But out of the fire'll be coming steel." In the midst of tragedy Mrs. O'Leary could look forward to a brighter and better tomorrow that conserves the best out of the past. She gave expression to the indomitable spirit that has made America great.

As one sees the picture he is conscious of a marked contrast between the material progress of our great cities and the development of civic righteousness. Wood has changed to stone and steel, but crooked politicians and ruthless exploitation continue. How can Jack's idealism triumph over Dion's machinations?

The Great Fire is impressive as a spectacle, but the terror, suffering and heartbreak that accompanied it leave a sense of unspeakable tragedy. Slums must be abolished, poverty must be alleviated, people must have decent homes and some sense of security—these are the ideas that arise as one thinks about the rebuilding of our social structure.

THE RIVER

(Paramount)

There is a growing appreciation in America of the effort to present our governmental objectives and programs in interpretative films. While we have a natural antipathy to propaganda, we have a right to know what is going on, not in cold and forbidding governmental reports, but in clear and dramatic motion pictures.

This story of the Mississippi is interesting and illuminating. That it is true is conceded. That the attack it presents on the social problems portrayed is practicable, some may doubt; but it is thrilling to know that we, the people, can act through our government to stem the tide of erosion and utilize the forces of nature for constructive social purposes.

Threats to our national security and welfare will never come in governmental projects that conserve our natural resources and create new sources of power. The real danger arises from the activities of those whose greed for personal gain ignores the inherent rights of the present and future generations to all the potential values of this great country.

GRIST FOR THE LIBRARIAN'S MILL

By RICHARD JAMES HURLEY

Librarian Roslyn, N. Y., High School

SOME of our readers may have desired copies of the lists of "movie plays" used at Roslyn or a preliminary list of the 60 "book movies" mentioned in this column last month. I shall be glad to send them on request. This holds good also for the biography, history, science and social study list.

No doubt many of you have ideas just as good if not better than the ones presented in this column. If so, we should like to know about them. The more of an exchange of ideas the column can become, the more meaning it will have for all of us. A method you have personally found of help may be of tremendous value to innumerable other teachers and librarians. Give them the break and give yourself some well merited publicity.

Send Us Statistics

Be sure to send us any interesting statistics on the increasing circulation of certain books because of a movie tie-up. The news will be greeted joyfully. We have personally found films one of the most valuable media for creating enthusiasm for reading that we have been fortunate enough to come across and we are eager to have other teachers and librarians benefit from it.

By the way, a 1937 publication, *Film and School*, by Helen Rand and Richard Lewis, mentions on page 52 the book-picture scoring device used at Roslyn which I described to you last month and presents many other interesting ideas as to the utilization of films in making pupils book conscious. If you have done comparatively little book-film promotion these pages might provide a good "take-off" point.

One of the current movies to be on the lookout for is *The River*, a film made by the Farm Security Administration, U. S. Dept. of Agriculture, and released by Paramount, a gift from the government to any theater that wants to show it. It is the story of the Mississippi from source to mouth; of mountains and rushing tributaries, of the beauty of our country and also the destruction man has wrought in the name of progress—ruthless lumbering, erosion, overtilled soil,

floods and misery. It is a good supplement to the film of last year *The Plough that Broke the Plains*. No fanfare accompanies the film, but make sure that your students have the chance to see it. It will stimulate use of a tremendous and wide group of materials in social studies, conservation, New Deal, TVA, agriculture, share-croppers, geography and geology, etc.

Marie Antoinette is on the way! Since *A Tale of Two Cities* made such a hit, we can utilize the interest in that picture to stir up enthusiasm for this forthcoming one. Fiction and non fiction about the French Revolution, biographies, histories of France and modern Europe can all be used. Fiction includes Dickens' *A Tale of Two Cities*, Gorman's *Mountain and the Plain*, Sabatini's *Scaramouche*, Gras' *Reds of the Midi*, and Orczy's *Scarlet Pimpernel* for senior high, and Adam's *Red Caps and Lilies* for junior high. Biographies consist of Anthony's and Zweig's lives of Marie Antoinette, Holland's *Historic Girlhoods* and Cather's *Girlhood Stories of Famous Women*. Guerber's *Story of Modern France* and Tappan's *Hero Stories of France* are two of the best "easy" books for senior high school, with more detailed material in Mathew's and Carlyle's books on the French Revolution. General, modern histories are legion. The "Life" magazine covering *A Tale of Two Cities* had a good plan of the Bastille and appropriate pictures for this movie which could be utilized again with *Marie Antoinette*. And of course you will want to post the familiar painting of "Marie Antoinette on Her Way to the Guillotine."

Kidnapped, Stevenson's favorite and best story, is also in production and has many possibilities for the classroom and library. This tale of the Scottish Highlands in 1751 and the Jacobite plots to restore the Stuart line, might prove not only an introduction to Stevenson's writings other than the well-known *Treasure Island*, and to its sequel, *David Balfour*, but also to this vivid page of European history.

What's Next in Hollywood?

(Continued from page 2)

joyous and harmonious elements in a very disordered world. Deliberately the studios are multiplying these pictures, as well as pictures of comedy—comedy high, comedy effervescent, comedy slapstick—to meet all grades of taste.

It used to be said in early, crude days of motion pictures that the cinema was an escape from the drabness of life. Perhaps now it is something of an escape from the tumultuousness of life.

Frankfort Has Test

(Continued from page 1)

Mr. O. G. Gheen, principal of the school, and Mr. D. D. Pitman, teacher of history, who were responsible for the demonstration, kept a close scrutiny of the children in the discussions which followed the showing of the film and noted in how many instances the visual repetition had quickened their mental alertness and how many things they saw in the second showing which they had missed in the first. Both were pleased with the result.

STILLS NOW AVAILABLE ON THESE PICTURES

Adventures of Robin Hood
Adventures of Tom Sawyer
Adventures of Marco Polo
Alice Adams
Anthony Adverse
As You Like It
Bad Man of Brimstone
Buccaneer
Captain Blood
Come and Get It
Conquest
David Copperfield
Dead End
Ebb Tide
Gold Is Where You Find It
Good Earth
Great Garrick
Heidi
High Wide and Handsome
Hurricane
In Old Chicago
Last Days of Pompeii
Life of Emile Zola
Little Minister
Little Women
Lloyds of London
Lost Horizon
Maid of Salem
Midsummer Night's Dream
Mutiny on the Bounty
Of Human Hearts
Parnell
Plainsman
Prince and the Pauper
Ramona
Rebecca of Sunnybrook Farm
Romeo and Juliet
Scarlet Pimpernel
Snow White and the Seven Dwarfs
Story of Louis Pasteur
Submarine D-1
Tale of Two Cities
Treasure Island
Victoria the Great
Wells Fargo

Price—\$1.00 per set.

Order through Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York, N. Y.

Luck Figures In Film Careers

(Continued from page 6)

acter. By that token, some of the following interests may surprise you; some may not. Jack Oakie is the enthusiastic part-owner of a nursery devoted exclusively to the culture of orchids and gardenias. Bob Burns has a golf practice range; not only does it pay well but it gives him free practice facilities, he says. James Cagney buys first editions and rare books; his library is said to be one of the most valuable in the country. This, too, wisely pursued, may be a paying hobby. Edward G. Robinson collects paintings and by virtue of his long study has become an art connoisseur of no small repute. Binnie Barnes interests herself in de luxe bindings; Eddie Cantor owns a smart and exclusive antique shop; Norman Foster is secret owner of a book shop in Beverly Hills. Lionel Barrymore, as most people know, is a skilled artist. His etchings, recently displayed at a New York gallery, were the cause of active and appreciative bidding.

A Glance At The Mailbag Of The Editor

ONE of the most stimulating things about being editor of THE MOTION PICTURE AND THE FAMILY is the mail that comes from all parts of the country, and in recent months from many parts of the world.

A distinct joy during the current month was the receipt of a letter from Miss Gladys Oppenheim, librarian in the Bloemfontein, South Africa, Public Library, to whom the editor furnishes bi-monthly a list of films from books in the process of production in the West Coast studios.

"Many thanks for the lists," Miss Oppenheim writes. "I have arranged to prepare a selected list from them for regular publication in the South African official library journal 'South African Libraries'. I hope later to make some arrangement to get stills and research exhibits in duty free. Then we can take still another leaf from the American book and display them in our libraries."

Even a correction brings its share of pleasure. Miss Marjorie Davison Sharp of the Tower Hill School, Wilmington, Delaware, writes "In our copy of the December MOTION PICTURE AND THE FAMILY I notice the statement 'To date Delaware has no motion picture appreciation classes in its schools'. You may be interested to know that for several years Tower Hill has had definite units of motion picture appreciation in High School English courses. This year a similar course is being given in our ninth grade English class. The faculty committee on the study of motion pictures is also cooperating with local film houses in the matter of education for better motion pictures."

Apologies to Miss Sharp for our misstatement, which as a matter of fact was intended to apply to public schools, only, but did not clearly so specify. We are delighted, however, that the inadvertent inaccuracy brought to light an interesting experiment in a private school of which the editor had no previous knowledge.

Naturally the best letters of all are ones like the following, which perhaps over-praise this unostentatious little publication, but nevertheless warm the cockles of the editor's heart. Appreciation to the reader who wrote "Although you have numerous letters from me, each one praising, in tones louder than the preceding letter, your publication, I am again putting into words my appreciation of it. Each issue is as intriguing and interesting as the previous ones, perhaps more so, and I am constantly making reference to it myself and referring others to it. To me the merit of the paper lies in the fact that it isn't merely the thoughts of one individual, but is a history of actual happenings in a kindred field of endeavor, and not only does it

Exhibit Stimulates Reading Of Lives Of Composers



Cleveland Public Library arranges attractive display on "Life and Loves of Beethoven."

It is a far cry from the reading of the average man or woman to the biography of a great composer. Lives of the men who have made the world's greatest music might normally be supposed to be of interest only to those who have themselves had musical training or are deeply interested in music appreciation.

Films Prompt Reading

Came films and the situation was reversed. Exhibition of book jackets and correlated material about Beethoven by two great public library systems in connection with the release of the film, *The Life and Loves of Beethoven*, has demonstrated that the non-musical as well as the musical public is responsive to the drama in the life of a great musical genius.

Memphis Council Has Monthly Discussion

Private screening of a current film followed by a discussion period is now a once-a-month feature of the Memphis Better Films Council program. *Wells Fargo* furnished the basis for a recent discussion and was voted an excellent picture of great historic and educational value. Added interest was lent to the *Wells Fargo* showing through the modeling of a black velvet evening frock worn by Miss Francis Dee in the film, the model being the Council's own Miss Dorothy Fisher.

help individuals and groups in their special activities, but spurs them on to newer heights."

A DELIGHTFUL call this month from Mrs. Arretus Franklyn Burt, a real pioneer in the motion picture apprecia-

Miss Gretchen Garrison of the Publicity Department of the New York Public Library reports that the exhibit shown in branch libraries in New York stimulated much conversation about music and composers and a great demand for musical books. The Cleveland Public Library recommended such books as Romain Rolland's *Beethoven, the Creator*, Edouard Herriot's *The Life and Times of Beethoven*, *The Complete Book of the Great Musicians*, *The Unconscious Beethoven* by Ernest Newman, and other works of similar consequence. Strangely enough, many people whose customary demand was for the latest fiction or the most striking, popular type of recent biographies, found these books of absorbing interest.

Educators Approve "Man Without Country"

Educational value of Warner Bros.' two-reel film, *The Man without a Country*, was strikingly attested when the picture was shown in Albany, New York. A special screening for all State and City Educational Departments was arranged by the manager of Warner's Strand. Convinced of the merits of the film, teachers arranged for announcements of the current run to be made in all classes and at all school assemblies. Local play dates of the film were also announced to Boy Scout troops.

tion field and founder of the St. Louis Better Films Council. Always promoting new plans, Mrs. Burt brings news of a new Motion Picture Council for Colored People—probably the first in the United States. More about it in an early issue.

"Plainsman" Ranks High In Greensburg

WHEN 178 boys from 5th and 6th grades in the Greensburg, Pennsylvania, schools were invited by Mr. O. E. Norbeck, Boys' Work Secretary of the local Y.M.C.A., to choose what picture they would want to take with them if they were stranded on a desert island, the vote was overwhelmingly for *The Plainsman*, an indication of the red-blooded taste of the average American boy.

"Wells Fargo" Second

Wells Fargo, historical epic, was the number two selection of practically the entire group.

Choice of these motion picture films was part of a personal inventory conducted by Mr. Norbeck with a view to gauging the personal tastes of the boys and, if occasion arose, pointing the way to more critical standards of appreciation. Each boy was asked to indicate what record he would bring with him during an enforced sojourn on a desert island, what book he would prefer to salvage, what play would live longest in his memory, what piece of sculpture he would choose.

Having experimented along similar lines with older boys, Mr. Norbeck was greatly impressed by the individualistic attitudes of the younger group and its varied but definite film tastes. Although *The Plainsman* and *Wells Fargo* ranked first among the boys' choices, enthusiasm was expressed for *Mutiny on the Bounty*, for *Captains Courageous*, for *Lloyds of London*, for *The Charge of the Light Brigade*, for *The Prince and the Pauper*, and even for *Anthony Adverse* and *Green Light*.

Among the encouraging signs Mr. Norbeck noted were the fact that not one boy cast a vote for a war picture, that both *The Devil Is a Sissy* and *Captains Courageous* rated high and were apparently liked by the boys for their ethical content as well as for their story and drama interest. Boys who recorded a preference for *Lloyds of London* were invariably those who had particularly high intelligence quotients.

Extremely active boys were fond of Buck Jones, all of the boys liked Joe E. Brown and Will Rogers was affectionately remembered. *The Last of the Mohicans* was also well liked, the votes for it being explained on the ground that "any Indian story captures a boy's imagination."

Believing that "motion pictures are one of the most effective means of capturing the imagination and clear thinking of youth," Mr. Norbeck conducted his experiment with the assumption that helping the boys towards proper selection of films would stimulate the juvenile mind to "think things through" and would broaden the horizon of the boys under his care and encourage them to lead a better rounded physical, mental and spiritual life.

The Motion Picture and The Family

A Bulletin for All who
are Interested in Better
Motion Pictures

Comment on Current
Films by Librarians,
Teachers, Community
Leaders

Vol. 4

April 15, 1938

No. 8

Film Chairman Starts a Live Rural Program

ARE film appreciation classes an undesired luxury in towns where there is no motion picture theatre? Is it a waste of time to teach standards of film appreciation in women's clubs in these towns? Mrs. A. J. Saleeby, State Chairman of Motion Pictures for the Vermont Federation of Women's Clubs, thinks not.

To Make Rural Communities Film Conscious

One of the projects she has undertaken is that of making the rural communities of the Green Mountain State better film conscious.

As her guide in the enterprise she is using the experiences of the Women's Club in her home town, Johnson, where would-be movie-goers must drive eight miles to the only theatre town in the county if they want to keep up with the motion picture procession.

If they want to see a road-showed film attraction or some other particularly noteworthy picture they must make a round trip of eighty miles to the near-

(Continued on page 3)

Theatre Men Help Celebrate Easter

At least three theatre managers are not unmindful of their juvenile patrons at Eastertime.

Manager Edward McBride of Loew's State Theatre, Syracuse, is staging an egg-rolling contest in a city park with prizes going to the children who roll eggs farthest without breaking them.

(Continued on page 3)

Films Reviewed In Current Issue

Reviewed in this issue are: *Arson Gang Busters*, page 6; *The Battle of Broadway*, page 6; *Bluebeard's Eighth Wife*, pages 4 and 5; *College Swing*, page 6; *Fools for Scandal*, page 5; *Gaiety Girls*, page 6; *Jezebel*, page 4; *The Joy of Living*, pages 4 and 5; *Judge Hardy's Children*, page 4; *Law of the Underworld*, page 6; *The Lone Wolf in Paris*, page 6; *Mr. Moto's Gamble*, page 6; *Rawhide*, page 6; *Rebecca of Sunnybrook Farm*, page 4; *The Return of the Scarlet Pimpernel*, page 6; *Stolen Heaven*, page 6.

New Film Epic Is Coincidental With Children's Book Festival



Featured scene from poster which commemorates interesting twin events.

MAY 14th will mark the advent of the latest feature film of the epic order. It is Warner Bros.' *The Adventures of Robin Hood*, which by a happy coincidence is to be released to the public almost simultaneously with the nationwide Children's Book Festival under the auspices of the "New York Herald Tribune."

For that reason, an interesting poster has been prepared especially for the use of librarians and booksellers which will make its

appearance in hundreds of book store windows during the Children's Book Festival May 1 to 7. The photograph above, which depicts Robin Hood defying Prince John at a banquet where the latter plots to take over Richard's throne, is one of the most striking scenes depicted on the poster.

In addition to the special book poster which will prompt hundreds, perhaps thousands of chil-

(Continued on page 3)

New Trend Noticed In Hollywood Fan Mail

Says THE OBSERVER

YOU are not, we imagine, among those who write copious letters to your favorite motion picture players; but in spite of your failure to contribute to the onflow, Hollywood, through its fan mail, is conceded to constitute the largest correspondence bureau in the world. According to a very conservative estimate, more than a quarter of a million fan letters find their way into the hands of the players and their secretaries every month. Although the number is less than it was in the days of the silent film, there is a decided increase in the quality of these letters. The release of a notable picture today is certain to bring a flood of letters voicing approval or offering constructive criticism, letters written by well-informed people who express themselves with intelligence.

While the number of fan letters a player receives is no longer considered the unofficial barometer it once was, it continues to be an indication of interest (and therefore theatre attendance).

Studios Assign Secretaries

Most studios assign secretaries to help the stars answer their letters, supply mailing clerks and keep a fairly accurate check on the business. And many are the tales these letters have to tell, some amusing, some pathetic, some heartening, some filled with anxious advice in the familiar tone of address used for friends and relatives. Some, of course, are critical. Perhaps the beloved has not quite lived up to expectations in his or her last

(Continued on page 4)

Joins National Movie Week Observance

NOT to be outdone by Chicago, which is observing a "National Motion Picture Week" this year, Cleveland, too, will have a city-wide celebration honoring the cinema.

Its project, started practically simultaneously with that of Chicago, so that it is difficult to know to whom to attribute the initial move, will be under the sponsorship of the Cleveland Cinema Club, of which Mrs. W. V. Fiske is president. The week of May 6 to 13 inclusive has been chosen for the observance. The project will be officially launched with a proclamation by Mayor Harold Burton.

Program Planned for High Schools

The initial phase of the week's program as tentatively outlined will be morning and afternoon assemblies in high schools on May 6 conducted by Dr. Alice Keliher, Director of the Commission of Human Relations of the Progressive Education Association, dealing with youth appreciation of motion pictures. Dr Keliher will follow the method used dur-

(Continued on page 2)

Parent Teachers Do Practical Promotion

Recommended as a highly effective means of stimulating juvenile interest in the better films is the device adopted by the Parent-Teacher's Association of the Samuel J. Tilden High School in Brooklyn, New York, which issues folders on particularly outstanding films to the students and gives a schedule of their local showings.

Typical of the kind of promotion the Association gives these films is the text of a recent flier which read: "The Parent-Teacher's Association of the Samuel J. Tilden High School urges you to see 'the finest his-

(Continued on page 3)

Drive 40 Miles To See "Snow White"

Youthful enthusiasm for films has come to be taken for granted but a group of 66 school children in Virginia topped the record. They drove 40 miles from Brent Mountain to Roanoke to see *Snow White and the Seven Dwarfs*. Of the 66 only three had ever before seen a picture.

Fox-West Coast Starts New Film Study Project

HATS off to the Public Relations Department of the Fox-West Coast Theatres, Inc., for devising an interesting new project to aid film study classes in high schools and colleges.

Five Thousand Guides Circulated Monthly

Five thousand film guides based upon one of the outstanding films of each two-month period are mailed bi-monthly to interested Superintendents of Schools and to educators in key cities throughout the United States. The author is no less a personage than Harold E. Turney, Chairman of the Department of Drama of the Los Angeles Junior College, and valued contributor to *THE MOTION PICTURE AND THE FAMILY*.

The same profound knowledge of both dramatics and screen technique which enables Mr. Turney to make his columns in *THE MOTION PICTURE AND THE FAMILY* so helpful to teachers and students is applied to the production of these film guides, of which the first was based on the 20th Century-Fox screenplay, *In Old Chicago*.

Printed Version Possible Later

Copy number one was issued in mimeographed form, but as the enterprise gathers momentum it is possible that a more elaborate form will be adopted.

In his analysis of *In Old Chicago*, Mr. Turney does a very thorough-going job. In his foreword he points out not only the succession of events which furnish the plot structure but also the symbolism implicit in the fact that the vice and corruption which constituted the foundation upon which Chicago was built lighted the spark for its destruction as surely as did the great Chicago fire itself.

In the foreword, also, are interesting historical facts about the setting of the film, as well as much material about those who may be credited with the excellence of the production.

The play is dealt with sequence after sequence, with a shrewd analysis of each sequence, pointing out such factors as the visual establishment of the leading characters, the authenticity of the costumes, the dramatic use of sound effects, the subtle use of montage to build up the element of suspense, and similar phases of the film's development.

Throughout his film guide Mr. Turney calls attention to instances of unusually effective lighting, clever pieces of direction and unusual camera shots, as well as high spots in story structure and in acting.

The film guide is rounded out by an exceptionally well chosen list of suggested readings.

The new-born Fox-West Coast enterprise has been greeted with enthusiasm and publication of the next film guide, based on Warner Brothers' *The Adventures of Robin Hood*, is awaited with keen anticipation.

Film Exhibit Pictured Has a Dual Interest



This New Rochelle Library display was photographed by the Camera Club of New Rochelle High

THE film exhibit pictured above has a dual interest for readers of *THE MOTION PICTURE AND THE FAMILY*. Not only does it show the fine manner in which the Public Library of New Rochelle co-operates in creating interest in worthwhile films, but also reveals the photographic proficiency of the New Rochelle High School Camera Club. The photograph was taken by Ashton Tenney, Jr., and Natalie Chayes, both club members, who frequently lend their services to perpetuating New Rochelle Public Library displays.

These displays at the main library are but one of many methods used by the New Rochelle Library to keep interest in films alive. Systematically the Library marks the reviews of current films in *THE MOTION PICTURE AND THE FAMILY* and posts a note on

the bulletin board suggesting reading along the indicated themes, setting books of appropriate character in a case to the right of the bulletin where they will be easy of access.

When an especially fine film such as *Snow White and the Seven Dwarfs* comes along smaller displays than the one placed in the main library are sent to the branches and when it is a film appropriate for children often also to the Children's Room.

Attract Attention Individual Readers

In addition, the library staff, keenly aware of the value of pictures in stimulating both youthful and adult interest in reading, is quick to attract the attention of individual readers to films which may suggest interesting literary paths to explore.

GRIST FOR THE LIBRARIAN'S MILL

By RICHARD JAMES HURLEY

Librarian, Roslyn, N. Y., High School

THE filming of *Northwest Passage* suggests the use of a book-movie map. Book maps on which various outstanding books are geographically located is a rather common library practice. But have you tried a book-movie map? On a large United States map—for instance—you could easily locate *The Buccaneer* (Louisiana), *Sutter's Gold* (California), *Ramona* (California), *Show Boat* (Mississippi), *Tom Sawyer* (Missouri), *The Virginian* (Montana), *Captains Courageous* (New England), and so on ad infinitum.

A good checklist is to be found on page 692 of the June issue of the *Wilson Bulletin*—"Movie Books for the High School." Geographical designation is given. For the *Northwest Passage* film, this book would be the focus of the map. Large Dennison labels,

with the titles plainly printed thereon, can be pasted on the map and red or colored tape or string used to connect the books on display with their location on the map. Book covers stretched on cardboard can be used in place of actual copies. This provides a graphic tieup.

If the map is conveniently located, it would be wise to place in one corner or near it, brief resumes of the books included—a dozen lines in well-turned blank verse will catch the eye and interest.

Maps may be sectional. I prepared one for books of New England and New York, using a Socony road map.

The ingenuity of the librarian is the only limitation on the extent to which book-movie maps may be used. We shall be glad to

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Joins National Movie Week Observance

(Continued from page 1)

ing the experimental round tables in New York City a year ago last summer, showing first a one or two reel picture with a human relations theme and then employing sixteen high school seniors to discuss the social and other problems involved. This program is under the chairmanship of Mrs. D. DeBernarde of the Cleveland Cinema Club.

Program at Western Reserve

The second important event of Cleveland's Motion Picture Week will be a program sponsored by the Western Reserve University Cinema Laboratory, under the chairmanship of Dr. James Bliss, who will show promotional class room and teaching films, news and historical films, the showing to be augmented by lecture and open discussion. Students and faculty from the colleges and universities of northern Ohio will be invited to participate.

Wednesday, May 11, is set aside as Cinema Club Day, with a special program at 10:30 A.M. with guest speaker, and luncheon, followed by a trip in a body to a local theatre for a motion picture preview.

Thursday evening, May 12th, a banquet will be held at the Statler Hotel with guest speakers, appropriate music and the showing of films.

Friday, May 13, will be devoted to a historical review of what has happened in the film field under the title of "Some Memorable American Films" 1896-1935.

The purpose of the observance is not particularly to promote immediate motion picture attendance, but to make the present regular patrons of the films appreciate the privilege of attending the movies and to make film conscious a larger and more critical audience which is not regularly numbered among filmgoers.

To the project department stores have promised their support through displays and special window exhibits. The various industries, commercial organizations, newspapers and the radio will fall in line. The theatres will display original costumes from recent production, which are to be sent to Cleveland directly from Hollywood. The Cleveland Public Library will prepare a film guide for library use and will post advance information about films made from books, so that librarians may prepare appropriate book exhibit. A program will also be given under the auspices of the Federation of Churches, in which film of appropriate character will be shown.

To Film Wiggin Opus

Mother Carey's Chickens is to be made by RKO-Radio. Producers plan to adhere closely to the New England atmosphere of the Kate Douglas Wiggin film.

Film Chairman Starts a Live Rural Program

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 est city. And a surprising number of them do!

The reason lies in an active program of film appreciation under club sponsorship which makes Johnson one of the best advised small towns in the United States so far as film questions are concerned.

Oral reviews of current films, presentation of items of interest from motion picture publications, newspapers and other sources are a regular feature at each meeting of the club. Special programs on various phases of motion picture production are prepared and presented by club members at frequent intervals. Noteworthy films to be shown at county theatres are given special attention.

Research exhibits on important feature pictures are exhibited at the State Normal School, the town library and high school. Selected lists of films and other informative material are posted on bulletin boards.

In addition some slight work on motion picture appreciation has been started in the high school and in the teacher training school connected with the State Normal School, being used to supplement work in English, Art, Dramatics and Social Science.

For example, the *Romeo and Juliet* research exhibit was used to illustrate Italian art and also formed a basis for discussion of the play. The teacher of Social Science took members of her class to see *Dead End* and the social conditions portrayed were later made a discussion topic. Members of the Drama class attended *Victoria the Great* and after seeing it one of the students remarked, "I would like to see *Mary of Scotland* again. I could appreciate it so much more now, for I understand better what to look for in a picture."

"You cannot keep the cinema out of rural homes," Mrs. Saleeby remarks. "Even those who never go to the cinema have an awareness of it. They hear it over the radio; they read about it in newspapers and magazines; film music is on the racks of pianos in their homes, and names of film stars have become household words. Through many channels the influence of the cinema makes itself felt. It is important that people in small communities should not only be conscious of films but should be intelligently interested in them."

Parent Teachers Do Practical Promotion

(Continued from page 1)

torical film ever made and the greatest screen biography—Mr. Paul Muni, this year's Academy Award Winner, in one of the few great pictures of all times—*The Life of Emile Zola*—with a cast of thousands."

The folder contained a synopsis of the film and the back page gave the dates of showings.

SNAPSHOTS OF FILM PERSONALITIES

HER appearance does not really smack of Hollywood does it—this keen-faced, rather motherly looking woman? One might very easily take her for a college professor or an editor, or perhaps a personnel worker. As a matter of fact she is one of the women who has made good in the Land of Celluloid in what press agents might term "a big way."

Head of the Research Department at RKO Radio Studios, she is responsible for the authentication of the thousand and one details that go to the making of a modern feature film. Her name is Bessie McGaffey. She is a native of the Windy City, but pursued her education in the South at St. Mary's School, Knoxville, Tenn.

Her first job that really counted was in the Sunday department of the "Chicago InterOcean" as a feature writer and her brief period as a journalist unquestionably sharpened her wits and made her on the alert to catch some of the anachronisms that but for the trained research worker might so frequently find their way into films.

Newspaper work was alluring, but the lure of the stage was even stronger and presently Mrs. McGaffey deserted the Fourth Estate to study dramatics at the Sargent School in New York City. Appearances in plays under the management of Charles Frohman and Henry B. Harris followed. Later she retired from the stage and became a play reader for Harris and Grismer.



It was her work in the latter capacity that ultimately led her to the Mecca of so many seekers for success, Hollywood. Mrs. McGaffey came out to the Coast in the early days, when movies were just beginning. Her first film position was at the Jesse Lasky Studio, where she was a play reader, but she had a real flair for research and saw the need of its consistent pursuit if films were to escape critical derision. Mr. Lasky let her have her way and she installed the first motion picture research department at the Lasky Studio. Pioneer in this particular field, appropriately she soon went to join the staff of another pioneer in motion picture techniques, Cecil B. DeMille, and from the DeMille Studio ultimately moved to the RKO Radio.

Writing Is Her Relaxation

Heading the research department of a big motion picture company is a pretty onerous job, but in spite of her manifold duties Mrs. McGaffey occasionally finds time for a little relaxation. In such instances she generally gives her literary talent exercise and she has written a number of successful short stories and an original film *Honorable Friend* in which the former popular Japanese actor, Sessue Hayakawa was starred.

Next time you go to see a pretentious RKO period offering—such for example as *The Soldier and the Lady* (Michael Strogoff), *The Toast of New York* or *A Woman Rebels*, watch the screen carefully. If costumes, furnishings, and properties are in keeping with the spirit of the film and true to the life of the day, if even the eagle-eyed critic cannot find inconsistencies or inaccuracies in story or setting, you may know that much of the credit goes to Mrs. McGaffey, Filmland's research pioneer.

New Film Epic Coincidental With Festival

(Continued from page 1)

dren to read the new, popular-priced version of *The Adventures of Robin Hood* which has been issued by Grosset and Dunlap, a striking research exhibit of eight panels has been prepared which will be more generally circulated. This presents the stirring events of the film in chronological order and will be of tremendous interest to students of English history, dealing as it does with one of the most popular of the English legends and at the same time with many stirring incidents which actually occurred at the time of the Crusades.

In fact, *The Adventures of Robin Hood*, in addition to being an attractive feature film, will be a mine of wealth for the student, with its revelations of early Saxon and Norman life and customs. Indeed it presented one of the most perplexing problems of research of any film of recent years, since the research workers had to delve into minute details of the

lives of people who lived 745 years ago. There are many things that will mark *Robin Hood* as unusual. In the first place a company of 400 was employed in making the film, irrespective of thousands of extras. More than 20,000 properties were manufactured for it. These included bows and arrows, crossbows, lances, quarterstaves, broadswords, battle axes and other weapons of an earlier day.

More Than 100,000 In Cast

From start to finish of the filming, more than 100,000 persons appeared before the cameras, and more stuntmen were used on this picture than on any other ever made, their fees totalling more than \$100,000 of the total \$2,000,000 cost.

There are only eleven Technicolor cameras in the world, four of which were constantly employed in the making of this picture. Seven hundred and fifty thousand feet of Technicolor film were taken, and 11,500 used.

Elizabeth, N. J. Council Turns To Adult Focus

HAVING concentrated for the past few seasons upon writing motion picture appreciation indelibly into the curriculum of Elizabeth schools, the Elizabeth, New Jersey, Council for Better Films has turned its primary attention once again to adult activities.

Now Issues Monthly Bulletin

To make its public better film conscious it has initiated this year a bulletin which carries monthly news of films to all its members. Content is threefold. Events of the month are duly reported and a biographical sketch of the speaker given; a list of recent library accessions dealing with films is published, and last but not least a list of the outstanding pictures soon to come to Elizabeth is given.

Other lists issued by the Council—to the newspapers, library, recreation centres and churches—carry names of all films soon to play Elizabeth. The list in the bulletin includes only films which have been rated "very good" or "excellent" by the preview chairman, since the intent is to provide every reader with information about the "better pictures," that he or she may subsequently become a booster for increased attendance.

Another "adult education" innovation this year is a discussion group, which differs from the average in that it welcomes not only discussors, but listeners. The underlying reason for the formation of this group is to train speakers to go out and carry news of better films. The group makes a thorough-going study of all phases of motion picture production and distribution, including the methods invoked in the actual taking of the picture, cutting, editing, previewing, the work of review boards and motion picture councils, and last, but not least, the pros and cons of censorship.

Mrs. Harold W. Hill is leading the discussion group, while Miss Constance Cole is editor of the bulletin.

Theatre Men Help

(Continued from page 1)

An egg hunt will be staged by Matthew Saunders of Loew's Poli Theatre in Bridgeport, Connecticut, with the children searching for eggs which contain either bright new pennies or guest tickets for the current attraction at the theatre. Bridgeport's *Times-Star* cooperates in these annual egg hunt plans.

On Easter Saturday a live rabbit matinee is being held in the Yale Theatre, Cleburne, Texas, with 30 live bunnies given away to children holding lucky numbers.

These are three of hundreds of celebrations by which theatre managers attempt to make Easter a memorable day for their juvenile patrons.

Springfield Club Scores In Discussion

ONE of the most effective bits of motion picture appreciation work done anywhere in the United States is that of the Motion Picture Appreciation Club of Technical High School, Springfield, Massachusetts. This is the interesting group whose motion picture discussions became so popular that they have presented them before clubs and school assemblies all through western Massachusetts.

Recent activities of the club have taken the members to a number of large gatherings to show grownups what a fascinating subject motion picture appreciation can be.

Discuss "The Life of Emile Zola"

One of the first of these events was the presentation of an animated discussion on *The Life of Emile Zola* at the fall meeting of the New England Association of English Teachers, in which the students revealed that they could do much more than tell a good picture from a poor one. The most significant phase of the discussion was the tangible evidence that the boys and girls had made motion pictures a source of creative reading. *The Dreyfus Case*, *The Life of Cezanne*, the political background, geography, art, music and costumes of the period, and the works of Anatole France were only a few of the avenues they had explored.

With surprising maturity a new member of the club closed the program, using Socrates and Jesus as examples, by exhorting the men of today "to enforce weapons of ideas; to use their thinking power to an extreme to figure out problems such as the one that confronted Zola, and to believe that the greatest force in life is self-sacrifice."

A country home in Ludlow that had once been a stage coach stop-over was the quaint and appropriate setting for the club's discussion of *Wells Fargo* before the Women's Club on January 26th. The highlight of the meeting was the United States map that a foreign boy had made showing the correct routes involved in the picture. A girl's summary of the social ideals involved—resolution, courage, faithfulness, self-sacrifice—also evoked much interest.

A provocative discussion of *The Buccaneer* was given at the Springfield College Club on February 16th. Here the boys and girls took exception to some of the apparent historical liberties which had been taken by the producer. They pointed out that there were museum records to show that "Jean Lafitte was not within fifty miles of the battlefield on the day of the turmoil, that brother Pierre was used by Jackson to carry instructions to an American commander and that Dominique You and Beluche should have received more credit than Lafitte." Without lessening the auditors' pleasure in the film the comments demonstrated what

LESSONS from the MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

JEZEBEL (Warner Bros.)

THIS is the story of a "spoiled" child—a girl who always wanted to have her own way. When she couldn't get it, she tried to spite the offender. Julie thought this was fighting for her rights, but she soon discovered that spite was a spear sharpened at both ends and that she hurt herself when she wielded it, even more than the one attacked.

Spite grows out of supreme selfishness. It disregards the welfare of others, not directly implicated. "Buck" was killed in duel—a blood sacrifice on the altar of unrelenting, selfish desire. But Julie was not really a Jezebel, since there was enough of human decency in her soul to want to earn redemption and forgiveness.

One wonders anew after seeing this picture if life and history do not prove that ultimately "the meek shall inherit the earth."

THE JOY OF LIVING (RKO-Radio)

The source of joy in life, according to this picture, comes through selfishness—doing what you please, when you please. It ridicules the acceptance of responsibilities, the carrying through of high ambitions, the rendering to society of an effective service. It suggests that relief can be found in alcohol, which has always been the enemy of ideals and of a sense of duty. It makes its case plausible by portraying Miss Barrett's family as leeches and parasites.

What if society were made up of a bunch of irresponsible playboys such as Dan Brewster? His inherited wealth permitted him to own a ship, buy an island, and live in ease, but he never made any return to society. The life philosophy of Brewster would lead society back to barbarism and paganism. He stands out in stark contrast to all the great of the world who have toiled and sacrificed that the mass of people may find a more abundant life.

JUDGE HARDY'S CHILDREN (MGM)

Family life in the Hardy home was genuine in its loyalties and cooperation. Adjustments under changed conditions took a normal course. When lack of experience led individual members into diffi-

culties, there was no blaming of others—each assumed his or her share of responsibility.

The Judge's efforts to inculcate high ideals in his family are inspiring. Fidelity to the best in our social heritage, recognition of the sacredness of responsibility, loyalty to one's family are effectively portrayed.

Even the comedy in the picture has a constructive suggestiveness. The "breeziness" of the son, the "airs" of the daughter, carry their own rebuke in the picture. The Judge, however, is as ready to learn from his children as they are ultimately to accept his guidance.

BLUEBEARD'S EIGHTH WIFE (Paramount)

The highly specific character of intelligence is forcefully presented in this comedy picture. A man can be very efficient as a business executive and exceedingly adolescent in his love.

Why is there so much "illiteracy" about marriage? Principally because there is no specific education anywhere on this very important matter. Society is not yet sensitive to its necessity. Love is a personal matter and individuals resent instruction when this issue is to the fore. Therefore education in marriage must precede and anticipate the actual experience of falling in love. This responsibility should be shared by the schools, churches and homes of the country.

REBECCA OF SUNNYBROOK FARM (20th Century-Fox)

There are a few people who think of children in terms of getting the most out of them. Exploitation of child life is an old but also a very modern practice. Laws to protect children have always faced opposition, largely because of greed on the one hand and of ignorance on the other.

Rebecca had abilities which her step-father sought to exploit because of his greed. With no love for the girl, he wanted to use her for a meal ticket. While Rebecca's aunt and cousin loved her, their pride in her led them through ignorance into apparent exploitation. Children have an inalienable right to grow up without undue strain on their nervous systems. How can the oncoming generation—the hope of the future—be adequately safeguarded?

a thoroughgoing study the pupils had made of the subject in hand.

On March 9th and 21st of *Human Hearts* constituted the source of programs presented before the South Hadley Falls Women's Club and the Colored Women's Club of Springfield. Careful comparison of picture

and story were made and tribute paid to the producers for the authenticity of the film. The old circuit riding days were discussed with much imagination and more laughter.

The result of the meeting was that the members of the two clubs voted to incorporate into

New Trend Is Noticed In Film Fan Mail

(Continued from page 1)

role; perhaps it is the new hair-dress that does not please, or a role that seems not true to type.

This past week we have been gathering a few notes on the subject in our ramblings through the studios. Here and there we caught fascinating glimpses into the lives of this great motion picture public that stretches all the way from Maine to the Pacific . . . of lonely hearts, of worshippers at the shrine of beauty, of friendly, neighborly souls who seek to pass on a word of advice to those they know and love so well although they see them only in dancing shadows; of romantic dreamers, of those of high ideals and those of low designs. Fortunately, the last-mentioned are said to be decreasing in number; all studios report fewer "begging" letters, though many still come asking amazing personal favors—all the way from an invitation to visit the studio to a bit of silk from a player's gown.

Loretta Young, Kay Francis, Constance Bennett, Joan Crawford and others are constantly besieged with requests for discarded dresses and fur coats or perhaps just a bit of advice about how to be beautiful and glamorous. Many thousands of the fan writers ask for photographs, of course; others for autographs or some little memento that has been worn by the adored one. Some of these take the most amusing turns—one asks for a wish-bone from the plate of the player's Christmas dinner; many for Shirley Temple's curls; others for a shoe-lace from the famous skating shoes of the gay, little Sonja Henie; for Fred Astaire's discarded dancing pumps, for buttons from Clark Gable's tuxedo. One woman is planning to make a quilt from neckties worn by the famous ones; another a pillow. One is making dolls in replica of her favorite stars for a charity benefit. Several hundred have written Dick Foran asking that he send them his horse as a special gift. And many are the fans, both men and women, who have written Errol Flynn asking if they might go with him on his next trip, no matter where he plans to go. With a letter which came to Carole Lombard was a carefully marked catalogue indicating the articles of household furniture the writer would like to have to furnish her home. All

(Continued on page 7)

their program a serious study of motion picture appreciation.

So successful have been the experiments of the Springfield Photoplay Club that Miss L. Elizabeth Bell, the instructor, has been asked to supervise photoplay appreciation work for the entire state of Massachusetts.

Grist For The Librarian's Mill

(Continued from page 2)

note in this column adaptations that our readers may make if details are sent to the writer. Let us publicize your good ideas.

Non-Geographical Grist

Three pictures appeal to us as offering lots of grist for the library for non-geographical reasons. MGM is producing *Yellow Jack*, a play by Sidney Howard on the conquest of yellow fever. Beginning in Cuba with the Spanish-American War the story carries the history of the struggle Walter Reid made to locate the cause and cure of the dreaded scourge. It links well with the movie of Louis Pasteur and might include *Men in White* (hospital life), *Green Light* (medical ethics) and *White Angel* (Florence Nightingale). Most of the film material available on health or medicine is of short "educational" nature and longer "entertainment" features often provide excellent motivation.

A second picture, *Millions for Defense*, is based on Stephen Decatur's famous victory over the Barbary pirates in 1815. This is in preparation by Paramount. Pirates are of perennial interest and the "boat" interest of boys especially can be utilized. Recently *The Buccaneer* has brought the War of 1812 into public notice and this interest might also be used. Many of the books mentioned previously in this column in connection with *The Buccaneer* can be applied here. Unfortunately there is no good popular life of Stephen Decatur available.

A third movie, *Stanley and Livingstone*, is under preparation at 20th Century-Fox. Otto Brewer and Mrs. Martin Johnson made preliminary films in the African jungles, tracing the route taken by Stanley in his search for Dr. Livingstone. Here is opened up that rich field of travel and exploration, life on the Dark Continent, and the many excellent books by Martin and Osa Johnson. As soon as the picture is completed we shall give fuller treatment to it.

Recently we made a survey of the theatres used by our students and found that six were habitually frequented. We wrote to the managers of these six theatres for programs to be sent us regularly. These are examined as they come in for book-movies and a notice placed on the bulletin board giving the name of the theatre, the date and title of the movie. These are printed on heavy mounting board and inserted into slits in a heavy cardboard poster marked "We Recommend." This is one way we can influence movie attendance and promote the reading and appreciation of good books.

A Trifle Tardy

After four years India has proclaimed the rest of the world in proclaiming Shirley Temple its favorite film star. Natives could not convince themselves children should be seen as well as heard.

FILMS FOR THE PUPIL AND TEACHER

By HAROLD TURNERY

Chairman of the Department of Drama, Los Angeles Junior College

APRIL'S film offerings climax a series of feature comedy pictures which have engaged the attentions of our foremost dramatic stars for the past year. Completing the cycle, but three outstanding films remain: one, typical and typed, now in the editorial rooms, Harold Lloyd's *Professor Beware*; Frank Capra's rousing comedy *You Can't Take It With You* and *Room Service*, an exaggerated slapstick farce in preparation for the three Marx Brothers. These films, however, are in reality appendices to the present series.

The vogue began with the Carole Lombard-John Barrymore hit film *Twentieth Century* and Columbia's *It Happened One Night*, both successful comedies as attested by the public reaction at the box office, but the latter more truly remarkable in Hollywood, where it received an award by the Academy of Motion Picture Arts and Sciences as the best film of the year. These events made Hollywood comedy-conscious. If Claudette Colbert and Clark Gable could do it and increase their box office value, the producers reasoned, so could other dramatic stars, Fredric March, Irene Dunne, Gary Cooper, William Powell, Myrna Loy and Katharine Hepburn. So the cycle was on, led by *My Man Godfrey*, quickly followed by *Mr. Deeds Goes To Town*, Frank Capra's contribution, *Nothing Sacred*, the David O. Selznick-Ben Hecht-William Wellman farce; *The Awful Truth*, sparkling domestic comedy directed by Leo McCarey, another Academy award winner; *Merrily We Live* and finally *Bringing Up Baby*, in which one of the screen's foremost dramatic actresses, Katharine Hepburn, seized an opportunity to extend her public and demonstrate her talents as a comedienne.

FOOLS FOR SCANDAL (Warner Brothers)

Every comedy film, to be successful in its medium of entertainment, must have a substantial plot as a foundation. In *Fools for Scandal* the basic story recounts the misadventures of a Hollywood movie actress on a vacation in Paris, where she encounters an impoverished marquis. Presently the latter establishes himself in her apartment as a cook, to the scandalized amazement of the movie star's friends and fiancé. This amusing situation, with its laugh-provoking possibilities, furnishes the framework upon which many added proponents of comedy are built.

Through previously established steps of introduction and preparation each spring-board for laughter must be properly motivated and climaxed at the definite point which is to arouse a laugh response from the audience.

Select, therefore, any single, amusing situation from *Fools for Scandal*. Trace the dramatic construction from its introduction to the final laugh. Note the logic in the action of each involved character, in the incident itself, in the dialogue, in the characterization, in the possible inclusion of the background and necessary articles on or about the scene, in the music.

Situation and dialogue are the leaders in arousing an audience to laughter and in this romantic farce the sparkling dialogue is of two types, prose and a comical rhyme, spoken to a musical accompaniment. Particularly interesting is the manner in which the dialogue eases into and away from these musical interludes.

BLUEBEARD'S EIGHTH WIFE (Paramount)

A comedy must instantly establish for its spectators and auditors the dominant mood of comedy. It must be determined immediately that the film is to be a comedy picture, one to laugh at and with, one to enjoy.

Bluebeard's Eighth Wife from its first pictorial frame establishes its mood of sophisticated comedy perfectly. The audience knows instantly what to expect and settles back for an enjoyable 65 minutes of fun.

The situations never fall into exaggerated presentation, but rather depend upon subtle direction to achieve their result and in this completely satisfy; in fact, by so doing reach a new high in comedy presentation by retaining a flavor of veracity which never becomes distracting by burlesque.

The current vogue of comedies demands more elaborate backgrounds than those of more ancient laugh-makers. Old-fashioned comedies could be acted in front of any kind of scenery, but today the characters in sophisticated comedy must be wealthy and their experiences must be chronicled in settings befitting their wealth. *Bluebeard's Eighth Wife* follows its predecessors in this respect. The settings are beautifully designed and executed from the standpoint of modern architecture. Ernst Lubitsch achieves remarkable comedy results from the hallway of the Cooper home, the heavy doors, the bedrooms and the main sitting-room.

Music can be utilized to advantage in comedies, as is evidenced by an amusing scene in this film. After reading *The Taming of the Shrew*, Mr. Cooper marches down the hall towards Miss Colbert's room to the accompaniment of martial music, returning later with the drums sounding a retreat. Note in this episode the perfect rhythm and composition of the music in harmony with the sound effects, the pantomime and the action. Note, too, that the audience response of laughter

DEMAND TWO HOUR SHOWS ON SATURDAY

An innovation in patron demands is that made by the Bronxville, New York, Motion Picture Council which has asked that the community theatre restrict its shows on Saturday to a two-hour bill with intermissions between performances. The request was based upon returns from a recent poll of 902 families with 1003 child members. The general demand was for a shorter show on Saturdays and a clearing of the theatre between shows so that children will not remain over for a second showing and delay the Saturday evening dinner hour.

Mayor Sets Aside "Snow White" Week

Mayor John Boyd Thacher of Albany, New York, is apparently a confirmed Walt Disney fan. In any event he set aside the week when the Disney cartoon was shown in New York's capital city as "Snow White Week."

Pleased with this fine cooperation, the manager of the Fabian Palace Theatre had the Mayor's message reproduced in poster size and placed in libraries and department store windows.

School teachers likewise cooperated in making "Snow White Week" observance a success not only by teaching the fairy tale in their class rooms but by urging all children to attend the showing.

comes mainly from the music and only secondarily from the situation. Are you able to recall other similar examples of music as a comedy device?

Comedies depend in no small degree upon the casting of recognized comedians in the supporting roles. The Lubitsch film follows this rule and includes Edward Everett Horton, with his double reaction type of comedy, Herman Bing, Warren Hymer, Franklin Pangborn and Tyler Brooke, all of whom lend comedy atmosphere and assist in achieving the desired result.

THE JOY OF LIVING (RKO-Radio)

The trend during the past six months has been towards a repetition, in modern dress, of the old-fashioned, broad, slapstick variety of comedy made famous by Mack Sennett. *The Joy of Living* climaxes the series, with the skating-rink episode chalking up a new high in audience response.

For an appreciation of comedy values, this newest Irene Dunne feature serves as an excellent example. Consider the comedy devices of dialogue, situation, suspense, characterization, pantomime and music. After witnessing the film for its entertainment value and dramatic construction in relation to comedy, study the audience, noting its reaction in definite waves of response which build up to and subside away from a strong laugh.

Thumbnail Reviews Of Late Films

THESE are evaluations and audience classifications of films reviewed by the East Coast Preview Committee since April 1. More extensive reviews will appear in the May issue of *Selected Motion Pictures*.

Arson Gang Busters (Republic) Dir: Joe Kane. Cast headed by Bob Livingston, Rosalind Keith and Jackie Moran. A fire of suspicious origin takes the life of Fire Chief Riley and his friend Bill O'Connell, taking a position on the Arson Squad, runs to earth the brains of the arson ring. Emphasis upon the importance of the fireman's work. Family.

Battle of Broadway (20th Century-Fox) Dir: George Marshall. Cast headed by Victor McLaglen, Brian Donlevy, Louise Hovick. The New York convention of the American Legion means more to three of its members than just a reunion of war-time "buddies." They have instructions from their employer to undertake the breaking up of a romance between his son and a night club singer. Much uproarious, if rowdy, comedy ensues. Adults and young people.

College Swing (Paramount) Dir: Raoul Walsh. Cast: George Burns, Gracie Allen, Martha Raye, Edward Everett Horton. A very original prologue introduces "Gracie Alden", who has been trying for nine years to graduate from Alden College. Two hundred years later it still seems impossible for any Alden to pass an examination and as property will be lost to the family unless this happens, the slight plot revolves around efforts to avoid this outcome. Mediocre entertainment for adults.

Gaiety Girls (London Films-United Artists) Dir: Thornton Freeland. Cast headed by Jack Hulbert and Patricia Ellis. A case of mistaken identity is employed by an attractive chorus girl as an entering wedge to stardom. The production offers some good comedy, catchy tunes and a pleasant cast. Adults and young people.

Law of the Underworld (RKO-Radio) Dir: Lew Landers. Cast: Chester Morris, Walter Abel, Anne Shirley, Eduardo Ciannelli. A leader of a band of crooks who is fundamentally decent comes to the rescue of two young people involved in crime. A hackneyed plot and stereotyped direction. Adults and young people.

The Lone Wolf in Paris (Columbia) Dir: Albert S. Rogell. Cast headed by Francis Lederer, Frances Drake, Walter Kingsford, Leona Maricle. Efforts of "The Lone Wolf" to recover for the rightful owners crown jewels held by an unscrupulous pretender provide many complications. A Graustarkian romance that owes most of its appeal to Mr. Lederer's personal charm. Adults and young people.

Mr. Moto's Gamble (20th Century-Fox) Dir: James Tinling. Cast headed by Peter Lorre. Mr. Moto with his customary skill solves the mystery of a murdered prize fighter. The plot is some-

SELECTED FILM READING OF THE CURRENT MONTH

AGAIN this month *Snow White and the Seven Dwarfs* continues to utilize a good bit of the magazine and newspaper space. Runs of phenomenal length in many cities still keep it to the forefront of the day's news.

Personalities

A brief article which will interest some adult and all juvenile readers is a character sketch of Billy Gilbert, who "huffs and puffs" for Sneezy in *Snow White and the Seven Dwarfs*. This appeared in the March 28th issue of the Christian Science Monitor. Other articles which will interest all those who faithfully follow the glamorous personalities of the screen include: The Atlantic, April: *From Rembrandt to Peter Pan*—the final installment of Elsa Lanchester's *Charles Laughton and I*; Stage, April: Part II of *From Organ Loft to Kliegs*—Marcia Davenport's sketch of the career of Leopold Stokowski; Pacific Coast Musician, March 5: *Korngold Returns*, by Vernon Steele—dealing with the future plans of this interesting Austrian composer who took a brief leave of absence from Hollywood to produce opera in Vienna; Collier's, March 26: *Fernand, the Great*, by Kyle Crichton—dealing with that much talked about young gentleman of the films, Fernand Gravet; Commentator, April: *Including the Scandinavian*, by John B. Kennedy—another diverting story about Norway's skating queen, Sonja Henie; Christian Science Monitor, April 4: *From Frank Daugherty's Scene in Hollywood*—a story of the half year of intensive training that preceded Danielle Darrieux's first appearance before Hollywood cameras; World Digest, April—a personality sketch a little apart from the usual movie personality story, but certainly enormously interesting to those who have seen *A Slight Case of Murder*, namely *He Gets a Dollar a Word*—Gene Goldsmith's sketch of Damon Runyon's career; Woman's Home Companion, April: another out-of-the-ordinary personality, Katherine Higgins, who has charge of the commissary of the Warner Bros. Studios, and whose activities are described in an article titled *Food for Stars*, by Laura Benham; Parents' Magazine, April: of particular interest to juveniles—*A Boy and His Room*, by Eleanor Preston Clarkson—an interview with Jackie Cooper about his taste

in interior decoration; *Life and Letters Today* (London): *Auld Lang Syne*, by Robert Herring—in which a kindly word is spoken for Adolphe Menjou and various other actors and directors who have made good.

Miscellaneous

Theatre Arts Monthly, April: *Televised Drama So Far*—an unusual viewpoint on television by Ashley Dukes; Leisure, March: *Collections of Hollywood's Famous*, by Philip H. Bailey—an interesting inventory of the hobbies of the stars; Liberty, April 9: *The Story behind Snow White's \$10,000,000 Surprise Party*—a sketch of the work of Walt Disney; Christian Science Monitor, March 16: *Crisis in British Films*—in which Harold Hobson demonstrates why the nation's cinema feature product so frequently does not attain the level of its documentary films; Movie Makers, April: *Stars from Human Rushlights*, by Earl Theisen—an expose of some of the tricks by which Hollywood can make almost anyone beautiful; American Boy, April: *Some Movie Actors Live in Cages*, by Vereen Bell—an illustrated account of how animal movie stars are trained; American Girl, April: *Aladdin's City*, by Ethel Severson—a vivid description of a day spent on a motion picture lot; same issue, *Disasters by Request*, by Latrobe Carroll—in which the author describes some of the studio tricks employed in making earthquakes, floods, fires and hurricanes; Pacific Coast Musician, March 19: *Let's Concertize Picture Music*, by R. Vernon Steele—an interesting presentation of the idea of turning music-film backgrounds into concert stage performances; Christian Science Monitor, April 4: *Frank Daugherty's Scene in Hollywood*—an analysis of the Academy Awards of the past ten years; Collier's, April 9: *Home-made Hollywood*, by John R. Tunis—helpful hints for the amateur moviemakers; *Soon I Am in Bellevue*, by Kyle Crichton—in which Harlan Thompson, producer of the *Big Broadcast of 1938*, tells some of the trials of the showman; New York Times, March 20: *What's in a Foreign Name*—a brief but diverting account of some of the pseudonyms under which well-known films masquerade abroad: *The Life of Emile Zola*, for example, as *Savjest Covjecanstva* (*The Conscience*

(Continued on page 8)

Extend Movie Activities To Lower Grades

A CLOSE tie-up between schools and motion picture theatres is noted by Mrs. Paul Wolfskehl, chairman of the 2nd District of the New York State Federation of Women's Clubs, as the outstanding recent development in her district, in a report made to her superior officer, Mrs. Edward T. Herbert, Chairman of the Motion Picture Department of the Federation.

This is being gradually extended from the high school down into the grammar school groups. Local club chairmen in the district have been invited to many junior and sub-junior groups to talk about current pictures, outstanding producers and directors. Particular enthusiasm has been shown for such pictures as *The Life of Emile Zola*, *Conquest* and *Stage Door*.

Bus Load Sees "Victoria"

When *Victoria the Great* played the neighborhood theatre a bus was engaged by teachers of the grammar school and nearly one hundred children were taken to the theatre under the supervision of their instructors. Co-operation was given by the theatre manager in a substantial reduction of the admission price.

Local theatres are offering foreign language films for the benefit of pupils who are studying those languages in high school.

Oneida Has Clever Plan For Keeping Film Exhibits

When motion picture research exhibits on current films have once been used in the classes in Oneida Community High School, Oneida, Illinois, they do not go into the discard. Through the ingenuity of the boys in the manual training department they find their way into a mammoth "Picture Magazine" from which they may be withdrawn for future use. This consists of a binding and strips of board which hold the various exhibits together, and of huge covers for their protection.

Not only do the pages of this "Picture Magazine" make an almost continuous circuit of the various classrooms. They also furnish impetus for discussion at adult forums held at the school to study contemporary literature.

"A good idea for other schools to follow if they want to keep the exhibits intact," says Donald Sharp, the principal.

The Return of the Scarlet Pimpernel (Alexander Korda-London Films-United Artists) Dir: Hans Schwartz. Cast headed by Barry Barnes and Sophie Stewart. A thrilling adventure-romance of eighteenth century Paris during the French Revolution. "The Scarlet Pimpernel" is an English aristocrat instrumental in saving many from the guillotine. Adults and young people.

Stolen Heaven (Paramount) Dir: Andrew Stone. Cast headed by Gene Raymond and Olympe Bradna. A master jewel thief and his girl accomplice take refuge with a world-famous pianist driven into retirement by overwork and failing memory. A decidedly "different" romantic drama, greatly enriched by vocal and instrumental music of high artistic merit. Adults and young people.

what involved, and in addition two officers of the law are made objects of ridicule, a fault which will certainly not help law enforcement. Adults and young people. **Rawhide (20th Century-Fox)** Dir: Ray Taylor. Cast: Smith Ballew, Lou Gehrig, Evalyn Knapp. A musical Western in which Lou Gehrig figures as the only man who has the courage to defy a crooked association exploiting the ranchers. Family.

New Trend Is Noticed In Film Fan Mail

(Continued from page 4)

told, the items of furniture to completely furnish the house "quite satisfactorily," totaled two hundred dollars.

Katharine Hepburn's letters are from a more mature group, more analytical of her roles. Irene Dunne's are frequently from older women, women who admire her way of life, her poise and the inspiration she gives. Anne Shirley's role in *Anne of Green Gables* started a flow of letters from youngsters which is still coming in a tide, despite all the roles she has played since. Don Ameche's mail is extremely heavy just now, with comments on his versatility, pleasing speaking voice, constant appreciation of his vigorous personality and his ideal home life, including much advice on the care and rearing of his two young children. Tyrone Power's admirers include many who knew his father's work on the stage and are therefore eager to make comparisons.

Shirley Temple's mail is a host in itself. Her letters come from all the world, some from little towns and countries that must be laboriously located on a map, because no one has ever heard the name before. Alice Mae Broderick II, has reason to believe that she is Shirley's champion fan, as has her home town in Washington, where she recently exhibited her "Shirley Templeiana"—consisting of three thousand photographs of the little star, twenty-five Shirley Temple story books, twenty-two cut-outs and a sample of every article on the market that bears Shirley's name.

Every human quality—joys, sorrows, triumphs and defeats—all are expressed and reflected in the tide. Most curious to an outsider, perhaps, is the intimacy of feeling which impels these people to write as though to dear friends. To Bob Burns recently came a letter from a mother in the east, saying that she had read that he was to be in a town, far from her, where her young son is attending military college. "Would you be willing to go to the school and see my son?" she wrote. "I would just like to be sure that he is happy." Another letter prized by Burns is one from an old man of eighty who wrote him when he earned of the new baby daughter, commenting on the actor's rapid rise to fame, but reminding him that nothing life could offer him would bring him greater happiness than that of looking down into the crib of his wee daughter, just knowing that she is warm, and safe and well."

Only lack of space prevents the telling of countless such stories, stories from real life which are reflected back from the screen audience into this land of make-believe.

THE ARTISTIC SIDE OF MOTION PICTURES

By ALICE AMES WINTER

The first of a series of articles dealing with films as the hand- maiden of art. Subsequent subjects dealt with will be *The Camera Angle*, *Time Lapses*, *Montage*, *Symbolism* and other techniques peculiar to the present day film.

FROM a trivial toy to an art in a single generation—this is the history of the motion picture. Its days as an art are of very recent date. This means that its best exponents have reached the point where they use it to give the rest of us not only a thrill, but a wider understanding of men and nature and the things that count. Every art has its mechanical tools, its musical instruments, its marble, its paint, but the test comes in its ability to use these mechanical tools as servants of its finer purposes. Pictures like *The Good Earth*, *Zola*, *Romeo and Juliet*, *Captains Courageous*, *Dead End*, *Lost Horizon*, and a constantly growing list of notable productions are the evidence of the artistry of the motion picture.

The thing to observe is how pictures share certain methods of expression with other arts: How they have developed tools of their own, unlike any of the others. The realization that the cinema is a thing to itself, unlike any other art, began a generation ago when Griffith, in making *The Birth of a Nation*, brought home to the motion picture world the fact that it was using new tools in a new way.

Much very stupid criticism comes from people who think of the picture as merely an illustrated book or play. As a matter of fact, whenever the picture maker uses a piece of literature he must translate it into cinema form, different from literature, as for example, Shelley's *Skylark* would be if you put it into music or expressed it in painting. Says Rotha, English critic, "No medium of expression calls for such wide range of technical accomplishment as does the film. This dynamic mental pictorialism is, I claim, the most powerful form of expression available today to the creative artist."

The Cinema and the Stage

Both develop a story of character, destiny, struggle or whimsy by means of dramatic action. Both present living beings moving through circumstances and fate. The stage has the inestimable advantage of the presence of living actors with their personal appeal to the audience. Moreover, the temperament of the actor responds to audience appeal. He is as delicately strung as a violin. So, as it were, the audience shares in the performance, calling out from the actor the qualities that correspond with its own personality. The cinema actor has no inspiring audience. He must "register" emotions, from love to hate, out of his own inner impulsion.

The stage is strictly limited by

the small space framed by the proscenium arch, while the film story can range at will over tremendous space and time. Again, the spectator at a stage play sits in a fixed spot and sees everything from a fixed point of view. The film gives the onlooker a dozen points of view, here, there, near, far—this side, that side.

Because of its limitations and the distance between actors and audience, the play must follow certain conventions. It is "theatrical," whereas the excellence of a picture requires it to be natural, intimate, free. The screen actor becomes bombastic the moment he uses stage technique.

The Motion Picture and the Novel

Again there are points in common, as well as wide differences. Like the cinema, the novel is unlimited in time and space. It may leap where it will, when it will. Both claim the right to step inside the very minds of their characters and tell you how they think and feel, the novel by giving in words the author's confidential information, the film by revealing it in symbolic flashes. It is evident that many successful films have a looseness of literary structure that is like the novel and gets away from what we think of as dramatic structure. The picture, like the novel, may select whatever viewpoint it chooses.

But of course the novelist paints in words and leaves it to his readers to envision the looks of his characters, the background, and even the action, according to their individual culture and imagination. The cinema paints for the eye. In the best pictures, words play only a secondary part, dialogue is reduced to a minimum, description disappears altogether, because the audience "sees for itself." This is why the literary writer is often a failure as a scenario writer.

Music and the Cinema

Music and the cinema have entered into very close relations. Quite apart from those pictures which are almost operatic, rhythm, melody, musical emotion are being used more and more in the very structure of filmic plays. The two senses that are closest to our emotional life, sight and hearing, unite, each to intensify the effect of the other. So some of the best musical talent of the world is finding its way to picture studios, adapting fine music to the film. Notable, for example, is the way Walt Disney uses good music as an intrinsic part of his Silly Symphonies, or the way in which the elf-like piper in "The Firefly" stirs up the tired mules by his piping, and everything in the scene, from the wagging of the mules' ears to the swaying of the stage coach, sways to the same rhythm, until the audience itself feels the swing.

It is evident that architecture, dancing, sculpture, artistic com-

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Adventures of Tom Sawyer
Adventures of Marco Polo
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Anthony Adverse
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Bad Man of Brimstone
Buccaneer
Captain Blood
Come and Get It
Conquest
David Copperfield
Dead End
Ebb Tide
Girl of the Golden West
Gold Is Where You Find It
Good Earth
Great Garrick
Heidi
High Wide and Handsome
Hurricane
In Old Chicago
Last Days of Pompeii
Life of Emile Zola
Little Minister
Little Women
Lloyds of London
Lost Horizon
Maid of Salem
Midsummer Night's Dream
Mutiny on the Bounty
Of Human Hearts
Parnell
Plainsman
Prince and the Pauper
Ramona
Rebecca of Sunnybrook Farm
Romeo and Juliet
Rosalie
Scarlet Pimpernel
Snow White and the Seven Dwarfs
Story of Louis Pasteur
Submarine D-1
Tale of Two Cities
Test Pilot
Treasure Island
Victoria the Great
Wells Fargo

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position such as appears in painting all play their subservient part in the film. As color promises to be more and more used, both artistic composition and a study of the psychology of color (as shown in Disney's "Snow White" will play more important parts.

So the film gathers something from drama, from literature, from music, from the pictorial and plastic arts. Yet it is none of these. Its tools and its methods are its own.

Bulletins Now Framed

For two years the East St. Louis, Illinois, Better Films Council has furnished a monthly list of good films to be locally shown to all the junior and senior high schools of the city. Now these lists are to be displayed in attractive frames.

A poster contest conducted by the Council in conjunction with the art departments of the various schools brought the project to fruition. Prizes of \$3.00, \$2.00 and \$1.00 were offered to art students who devised the most attractive posters.

Mo. City Starts Film Council For Colored

AMONG the most interesting news of the month is the item which tells of the existence in St. Louis of what is believed to be the first motion picture council for colored people in the United States. Moving spirit behind the venture is the St. Louis woman who has been prominently identified with so many forward-looking motion picture enterprises in the Middle West, Mrs. Arretus Franklyn Burt, founder and first president of the St. Louis Better Films Council.

Have Family Night Program

Although news of the formation of the Council will come as a surprise to many MOTION PICTURE AND THE FAMILY readers, the organization has functioned quietly for a two-year experimental period and has definitely proven its worth.

Out of it have come such projects as the presentation of a Friday Family Night program at the fine, new, colored theatre which has been erected since the Council was formed; the appointment of a Photoplay Appreciation Committee which is preparing a plan for teaching motion picture appreciation to colored children, and the establishment of close cooperation between the theatre managers and representatives of the Council.

A new project, which might well be adopted by many motion picture councils, is that of teaching children how to conduct themselves while attending a motion picture theatre.

Officers of the council—known as the Mounds City Better Films Council—are: president, Mrs. F. H. Pruitt; vice president, Mrs. A. N. Reason; secretary, Mrs. Frank Boles. Affiliated organizations are Past Commander's Daughters of Isis, Sigma Gamma Rho Fraternity, Iota Phi Lambda Sorority, Banneker School Faculty, Jefferson School Faculty, Sigma Delta Theta Sorority, Yaumita Girls, Acme Art and Culture Club, Kappa Alpha Tsi Fraternity, Pollyanna Club, Junior Wardrobe Club, Cole Parent-Teacher Association, Alpha Kappa Alpha Sorority, Wheatley Branch of the Y. W. C. A., Book Lovers Club, Prudence Crandall Club, Informal Dames, College Woman's Club and Summer Parent-Teacher Association.

Plainview Has a Stage Coach Plethora

If Plainview, Texas, finds itself overrun these days with miniature models of old stage coaches, it is the recent showing of *Wells Fargo* in that city which is responsible.

Local exhibition of the picture provided the inspiration for a unique contest for the woodworking classes in Plainview schools in which prizes were offered for the best stage coach models. The winners and a few of those which had "honorable mention" were shown in the theatre lobby.

Greenwich High Advances to Near-Professional Movie Status



Cameraman Harry Tiebout, Jr., films scene in school comedy, "Trouble or Nothing."

RAPIDLY advancing from amateur to professional makers of motion pictures are the members of the Greenwich High Photoplay Club.

Make Red Cross Film

First it was a news reel of school activities that engaged their interest. Then it was a 100-foot film for the local Red Cross chapter, and because that turned out so well ultimately a 400-foot film of Red Cross projects which was given widespread release and is regarded as a most informative community picture.

Last chapter in the movie-making experiments of the Greenwich Photoplay Club was a comedy film called *Trouble or Nothing*, authored, acted, directed, filmed and recorded by the members.

A slight plot, telling the story of the coming of a new girl to school, the rivalry of two boys for her affections, the landing of one of the boys in the hospital because of jealousy and her acceptance of the temporary invalid, was enlivened by trick shots and humorous incidents until it gained quite a professional aspect.

A few of the most mirth-provoking incidents—and among them one which called into play genuine stunt photography—were those which depicted the boys throwing books into a third floor window and ultimately whistling and making the books jump back into their hands; that which showed the clown of the piece winding up the hospital bed on which his friend was lying until the latter assumed a jack knife position, and the numerous near-encounters between students and members of the faculty when the former were on mischief bent.

Put in Musical Accompaniment

When the film was exhibited to the school, a musical accompaniment of records was faded in and out through skilful use of the public address system. A commentator imitating Lew Lehr, who spoke from the projection booth, lent added humor and pertinency to the film.

So successful was the experiment that the club is now embarking on the making of a safety film at the request of the Board of Education.

Governor Proclaims "Snow White" Day

IT is a real event in motion picture history when the Governor of a State marches at the head of a procession organized to celebrate the premiere of a noteworthy film.

Undoubtedly you have guessed it. The film was *Snow White and the Seven Dwarfs*. The city was Nashville, Tennessee.

Determined to commemorate appropriately the issuance of a film which ushered in a new motion picture technique and so marked an epoch in film-making, Nashville staged a civic parade as a prelude to the first performance. Governor Gordon Browning marched at the head, with Snow

White and the Dwarfs immediately behind him, and behind them hundreds of Nashville's leading citizens who were to constitute the first night audience.

Nor was this Nashville's only recognition of the importance of the film. Leading clergymen of the city drew attention to it from their pulpits, and more than one of them used the wicked stepmother's selfishness and Snow White's helpful and friendly spirit as ammunition for pointing a moral to their congregations. Exercises based on "Snow White" also occupied the attention of art classes in senior and junior high schools during the local run of the film.

Cal. Juniors Expand Their Film Program

WHEN the General Federation of Women's Clubs opens its triennial convention in Kansas City in May, among those in attendance will be Miss Eleanor Wilson of San Diego, youthful chairman of the Film Appreciation Program of California's Junior Clubs. Such a vigorous and helpful program of film study has she inaugurated in her home state that the California Federation is paying her way to Kansas City to tell the club world about it.

To Attend Kansas Convention

Miss Wilson will go armed with all sorts of fascinating film exhibits, which will previously have made their appearance at the Junior Convention of the California Federation at the Hotel Biltmore in Los Angeles May 5, 6 and 7.

Since the MOTION PICTURE AND THE FAMILY reported on the film activities of California's Juniors a few months ago, California's Junior Chairman has farther expanded and amplified the program. Among other devices she is suggesting is that every film meeting open with a roll call at which the members of the club give the names of their favorite film stars, masculine and feminine, their favorite directors, their favorite films, etc.

From the results of these roll calls a comprehensive estimate of the film tastes of the group can be made, and may be used to provoke discussion at future meetings.

Other specific topics listed for discussion on California's newest junior program are the history of motion pictures, including the latest scientific developments in filming and recording and the use of music in pictures; methods of choosing movies; the reaction of club members to studio visits; the influence of pictures on modern living; the double-billing question and the best sources for motion picture reviews.

Selected Film Reading

(Continued from page 6)
of Mankind) in Yugoslav; *The Kid Comes Back*, in Spanish, as *Adversarios Inseparables* (Inseparable Adversaries); *Big City*, also in Spanish, as *El Marido de la Extranjera* (The Husband of the Foreign Woman); and perhaps as incomprehensible as any, *The Perfect Specimen* in Yugoslav as *Dogodilo Se Jednoga Dana* (It Happened One Day).

Books on Films

Danger Is My Business, by John D. Craig, published by Simon and Schuster—one of Hollywood's daredevils describes some of his exploits in film making underseas and in out-of-the-way sections of the world; *Television: A Struggle for Power*, by Frank C. Waldrop and Joseph Borkin, published by the Morrow Publishing Company—a description of current experiments with television.

A Bulletin for All who
are Interested in Better
Motion Pictures

The Motion Picture and The Family

Comment on Current
Films by Librarians,
Teachers, Community
Leaders

Vol. 4

May 15, 1938

No. 9

Educator Takes A Novel Jaunt Through Europe

JAUNTING through Europe in a Ford service car this summer is one of the outstanding authorities in the field of motion picture education. It is Dr. Mark A. May, Director of the Institute of Human Relations of Yale University, whose unique excursion will carry him throughout Italy, Germany, France, Switzerland, Denmark, Finland, Sweden and the British Isles to schools where motion pictures are employed as an educational medium.

14-year-old Daughter Serves as Interpreter

The noted educator is accompanied by his wife and 14-year-old daughter, the only member of the family who speaks French fluently and who is to serve as interpreter for the threesome. He has gone without advance notice of his program and purpose so that his visits to the schools may be informal and he may see the average work in the classrooms. Dr. May has had for many years a keen interest in motion pictures as an educational medium and a proven faith in their

(Continued on page 2)

Films Entertain And Also Help Discipline

Roosevelt High School in Seattle, Washington, is the proud possessor of a talking motion picture machine of the very latest type. Ten-minute reels shown by the Movie Club in the school auditorium during lunch periods at a one-cent admission fee made the purchase possible.

Not only are the films regarded as a success from the financial angle but also from a disciplinary viewpoint. It has been discovered that when the outdoor weather is forbidding and the lunch time movies are announced pupils rush to the auditorium and the halls are speedily cleared of congregating groups.

Films Reviewed In Current Issue

Reviewed in this issue are: *Adventures of Robin Hood*, pages 4 and 7; *Condemned Women*, page 7; *Four Men and a Prayer*, page 7; *Test Pilot*, page 4.

TO OUR READERS

We regret exceedingly that reduction of our budget compels discontinuing publication of the **MOTION PICTURE AND THE FAMILY** at least for the time being.

It has been designed to help teachers, librarians, directors of religious education, club chairmen and other key people make their community motion picture programs more effective. We have been greatly heartened by frequent comments from our readers indicating that the purpose has been to some extent attained.

Further word from each of you describing the practical service of the publication in helping your community to realize from films the utmost in cultural, educational and social values would be gratifying to us and might make possible resumption of publication when business conditions improve.

The Editor

Announce E. St. Louis Poster Award Winners

Last month we made announcement of a poster contest carried on in East St. Louis schools to secure an attractive frame for the monthly lists of outstanding pictures issued by the East St. Louis Better Films Council, which are mounted on the various school bulletin boards. This month we are happy not only to announce the names of the winners, but to advise that the posters entered in the competition were of such merit that in addition to the three which won cash prizes six were given honorable mention.

First prize went to two girls, 14 and 13 years old respectively,
(Continued on page 2)

Riverside Council Overcomes Obstacles

When the Riverside, California, Motion Picture Council first got under way, it encountered certain obstacles. Its initial desire was to publish evaluations of films in the local press, but this was opposed by the newspapers on the ground that they could not accept paid advertising for a picture and publish possible adverse criticisms.

One of its second objectives was to establish motion picture appreciation classes in local schools. Here it met with decided objection on the part of two members of the board. But opposition proved a challenge and when the recalcitrants were fin-
(Continued on page 6)

Get Credits For Film Going In Topeka Schools

ONE of the questions most frequently raised by educators is how to make the current feature film the power for education that it ought to be. Adolescent interest in motion pictures is generally recognized. How to turn that interest and the frequency of film attendance into something that is of constructive value to the school and the pupil is the problem.

Topeka, Kansas, seems to have made a long step towards its solution. Practically every school in the city allows definite credits in the English Department for supplementary reading accompanied by a report of the book read. Realizing that motion pictures often constitute as valuable a literary background as do novels, biographies and the drama, the Topeka High School is allowing a half credit to pupils for seeing and reviewing a photoplay recommended by the English Department. In addition to the credit given in the English courses, certain photoplays which

(Continued on page 4)

Practical Pointers For Film Councils

A helpful plan initiated this year by the Elizabeth, New Jersey, Motion Picture Council was the listing of all material on films, including books and pamphlets, periodicals and motion picture stills, available in the public library. This list, circulated with the monthly bulletin, reached not only every member of the council but interested

(Continued on page 7)

B'klyn Gives Another Fine Jr. Program

At least one special children's show with a carefully selected program ought to be a feature of every school child's vacation, or so the Bedford District Committee of the Motion Picture Council for Brooklyn, New York, is convinced. The reason is the great success of a special vacation week program presented on April 19th under Council auspices at the Riviera

(Continued on page 5)

American Library Methods Reach So. Africa

PENETRATION of American methods of film-library cooperation into South Africa is evidenced by a clipping from the Rand Daily Mail published February 21st in Johannesburg, which in a department entitled "What — And How — People Read" headlines in heavy, black type "Rush for Books on Zola and Dreyfus." That South African libraries are experiencing the same augmented interest in film books as are the libraries of the United States is indicated by the context of the clipping, which reads:

"The Johannesburg public are asking for books on Zola and the Dreyfus case.

"Experience has taught those in charge of libraries and bookshops in this city to expect a sudden rush for books dealing with the subject of any popular bio-

graphical or historical film, or one based on a well-known novel.

"Anticipating such a rush after the release of *The Life of Emile Zola* at the Colosseum Theatre, the Johannesburg Public Lending Library compiled a list of their books dealing with Zola and the Dreyfus case and placed them in readiness for the general demand.

Films Stimulate Reading

"This throws a sidelight on the question of whether films stimulate or weaken interest in literature and the desire to read on the part of the public.

"After the showing of a film such as *A Tale of Two Cities*, large numbers of people borrow the book from the libraries, saying 'I must read the book again.'

(Continued on page 4)

L.A. Schools Have A Fortnightly Film Bulletin

A NEWCOMER among practical services for photoplay appreciation groups is "The Preview," a fortnightly guide to good pictures issued to secondary schools in the Los Angeles City School District under the aegis of the superintendent.

Each issue of "The Preview" features three or four of the more outstanding pictures which will be released during the fortnight, suggests what the pupil should read or look up before seeing the picture and points out the various photographic, dramatic and other high lights.

Typical suggestions from recent outlines on *Gold Is Where You Find It* and *The Adventures of Tom Sawyer* indicate the angle of approach. In *Gold Is Where You Find It*, it was recommended that as a preliminary students locate the principal gold counties on a map of California and that they study and explain the process of hydraulic mining. A trip to the Los Angeles County Museum to see the California exhibit was also recommended, as well as an informal panel discussion on the question—"Through the Ages Has the Quest for Gold Worked More Harm Than Good?"

In connection with *The Adventures of Tom Sawyer*, among the questions raised were: "How many states were in the Union at the time of Mark Twain's book?"; "Was Missouri a state?" *Tom Sawyer*, *Huckleberry Finn* and *Life on the Mississippi* were recommended as correlated reading. "The Preview," which goes out to the schools fortnightly, is attached to the superintendent's bulletin. It conveys to other school systems a significant suggestion as to practical utilization of educational values of films.

Survey Shows Dignified Taste Brooklyn Pupils

The serious and dignified film taste of Brooklyn High School students is revealed in a survey completed not long ago by Joseph Mersand, director of the Institute of Adult Education of Boys' High School.

Out of 162 films seen in a two-month period by pupils in Brooklyn high schools, *Dead End*, with its effective and vital presentation of a social problem, and *Captains Courageous* with its unforgettable depiction of the influence of a right-thinking adult upon the character of a small boy were "tops." In the "near-favorites" were a number of films of lighter order, included among them *100 Men and a Girl*, *Broadway Melody of 1938* and *A Day at the Races*.

From the survey Mr. Mersand derived much encouragement as to the essential right-thinking of the younger generation.

WHAT'S NEXT IN HOLLYWOOD

By ALICE AMES WINTER

NO greater tribute could have been paid to the triumph—yes even the box-office triumph—of the best of pictures than the resolve recently announced by several leading studios to make only A grade pictures during the coming year. By "A grade" we mean pictures of fine technique, dramatic form, social significance. If you have watched the week-by-week returns published in trade magazines you must have noticed that audiences have crowded theatres for the finer pictures, that the failures in box-office returns have largely been in the second-rate productions. But do not confuse A grade with mere expense, although studios are recognizing that the public pays gladly for excellence. The world has moved since *Disraeli* proved a flop and studio men said, "What's the use?"

By the way, I hope you are noticing one of those changes that take place quietly under our eyes, namely the great lessening in "glamorous drinking," cocktail hours—the drinking that is a stop-gap and has nothing to do with plot or characterization. It is another example of the working towards ethical standards inside studio walls.

Two characteristics a notable picture must have, two widely different qualities, namely a sense of reality at one end, and that imaginative outlook on its story that we call dramatic at the other—and the two must flow together. Whether in the portrayal of everyday folk like the "Jones Family" and "Judge Hardy's Family," or in a great mingling of spectacle and history, like *Marie Antoinette*, reality, imagination, drama play their parts.

As to *Marie Antoinette*, now well under way, it was to be expected that love and admiration for Norma Shearer's dead husband, Irving Thalberg, who has hitherto been her guide in her pictures, and whose unique genius set him on a Hollywood pedestal, should combine with the love and admiration they have for Miss Shearer to stir Metro-Goldwyn-Mayer to put their best into the filming of the story of the tragic queen. On the dramatic side is the gay, dangerous love affair that drew Marie Antoinette into its meshes, the crisis that centered around her attempt to escape revolutionary tragedy, the desperate, savage struggle to save her son, the Dauphin. On the side of reality is the tremendous research work that has led studio men into France and Italy, searching for fabrics, furniture, knick-knacks of the late monarchy. If a bit of authentic fabric was found, it was sometimes necessary to reopen factories to duplicate its delicacy and beauty. The queen's wedding dress has five hundred yards of sheer satin

covered with hand-embroidered fleurs de lis of silver, edged with seed pearls. Rare laces, artificial flowers of the type really used under Louis XVI, ancient carriages, horses that in these modern days had to be trained to draw the carriages, miles of fine wire to shape the fantastic costumes, a thousand white wigs, candelabra and furniture to reproduce exactly that most gorgeous of all royal palaces, Versailles—these were some of the properties that kept research men busy. And all these and a hundred more are now being used to lend verisimilitude to the background of what is after all not chiefly a gorgeous exhibit, magnificent though the individual scenes may be, but a drama of a crucial period in human history, when the world turned its back on glittering monarchy and began to move, even though by dark and cruel ways, towards democracy.

While we still linger among the more spectacular pictures in the making, perhaps the next in line is *Kidnapped*, the famous Stevenson story, with Freddie Bartholomew and Warner Baxter in the leads, at 20th Century-Fox. I never watch a bit of the actual filming of a picture without a kind of amazement at the myriad details which a director carries in his mind. In the great square, of ancient architecture, with its hangman's platform in the midst, with crowds of officers in scarlet and gold, and other crowds of country folk in carts, and again the rag-tag and bobtail shouldering curious housewives—every expression of every face, every movement of a horse, every angle of light, every verisimilitude of voice quality—whether from a coarse voice in the crowd or a polished, crisp word of an official—must be correlated with the total effect. A director is like the manufacturer of a new, tiny planet. He must know it all and do it all, with a kindly temper that brings out the best in his actor material.

Deep into our social problems goes *You and Me*, in the making at Paramount by Fritz Lang, which opens up the parole problem about which we are doing much thinking these crime-laden days. So important is this film that under the sponsorship of the Rockefeller Foundation, using script and excerpts, it will be made a subject of study in our schools. Irving Lerner of the Foundation Commission says of Fritz Lang's production, "Mob violence was his subject in *Fury*. In *You Only Live Once* he dealt with the paroled convict who went back to crime because the world refused to give him a chance. And now, in *You and Me*, he takes as his subject an ex-convict who is given every opportunity."

Educator Takes A Novel Jaunt Through Europe

(Continued from page 1)

possibilities. Recently he came more conspicuously to the forefront when as chairman of the Advisory Committee on the Use of Motion Pictures in Education he arranged with the industry to enable panels of leading educators to review 1500 short subjects primarily designed for commercial use, and to determine their application to the classroom for a new type of teaching. This will use films not as adjuncts to the text book but as a teaching medium in themselves, unrolling in colorful fashion the full history of civilization and giving pupils a grasp of the social problems of all the ages, as revealed on the motion picture screen, with bypaths into such fields as biology, art, music and architecture, treated in their relationship to human problems. Not only is Dr. May the originator of this progressive plan for the utilization of films in building a cultural and character background for students, but he is also a member of the Program Committee of the American Council on Education, a member of the Motion Picture Commission of the Progressive Education Association and Chairman of the Motion Picture Sub-Committee of the Committee on Education of the New York World's Fair.

Dr. May's unusual and interesting jaunt through Europe will accomplish more than merely adding to his own store of knowledge about potentialities for the utilization of films in the classroom. It will also produce a striking visual record of the most successful experiments along this line, since his constant companion on his travels will be a motion picture camera through which he will record on 16 mm. film actual instances of the uses of films in motion picture education.

Announce St. Louis Poster Award Winners

(Continued from page 1)

Betty Barone and Ruth Cooper, who made their poster jointly. They are pupils of the George Rogers Clark high school. Second and third prizes went to two 14-year-old pupils of the Rock Junior High School, Mary Louise Severns and John H. Herr. Five of the six honorable mentions went to Rock Junior High and one to the Charles Cannady school.

The children attended the monthly meeting of the Better Films Council and received their awards in person.

The contest, which had the enthusiastic cooperation of D. Walter Potts, Superintendent of Schools, Miss Carmen Trimmer, art supervisor, Miss Virginia O'Leary, art teacher at George Rogers Clark Junior High, and Miss Margaret Lipper of Rock Junior High, will become annual.

Stage Centre Taken By Films In Youth Week

"Tony" March; Mary Frances Griffin, who for two years has been the pride and joy of the house of Dr. and Mrs. Francis Griffin of New York (Irene Dunne of Hollywood); Mavourneen O'Brien, Neil Hamilton's Patricia Louise, Carol Ann Beery, Leo Carrillo's adored, adopted, seventeen-year-old Antoinette, who is affectionately known as "Tony," Miriam Hopkins's small son, Michael, and Constance Bennett's Peter—to

The past year seems to have been something of a banner year for babies to come to Hollywood, "trailing their clouds of glory." There was, among them, the baby daughter, christened Brooke Hayward, who came to her famous mother, Margaret Sullavan, and thereby upset the casting of *Stage Door*, in which Miss Sullavan was to have been starred. To Mr. and Mrs. Allan Jones (Irene Hervey), on January 15th, there came their first child, a boy; to Claude Rains and his wife, in the same month, a son; to the Hal Mohrs (Evalyn Venable) their second daughter, Rosalie Venable Mohr; to the Henry Fondas, a daughter; to the Reginald Dennys their third child, a girl; to the Robert Youngs, their second daughter; to the Gary Coopers their first baby, a daughter; and to Mr. and Mrs. Bob Burns, a daughter.

Call "Dead End" Problem One For Community

COMMEMORATING 12 years of endeavor in building appreciation of better films in the City of Wilmington, the City Federation of Women's Clubs climaxed a long series of brilliant programs at its annual luncheon with a discussion of some of the problems of self-regulation of the industry. The event was attended by the Governor of the State, the mayor of the city, theatre managers, broadcasters, members of the board of the Y.M.C.A. and Y.W.C.A., representatives of church groups, and practically the entire membership of the Federation, 63 organizations strong.

The principal feature of the program was an address by Francis S. Harmon, member of the staff of the Motion Picture Producers and Distributors of America, Inc., on "The Treatment of Script for Use on the Screen." Mr. Harmon explained in minute detail the changes that take place in scripts to make them conform in every detail to the regulations of the Production Code. Ensuing discussion proved most illuminating.

Another eminently successful program was that held at the New Century Club under the direction of Mrs. Edmund M. Barsham, Chairman of Motion Pictures for the Delaware Federation of Women's Clubs, when *Dead End* was reviewed from the angle of its treatment of social problems. Whether conditions such as those depicted constituted a community responsibility or should be left to correctional schools for solution was the topic of a lively debate. Rev. Ralph L. Minker, superintendent of the Ferris Industrial School for Boys, presented the viewpoint of the correctional school, while club members upheld the community angle. At the conclusion it was agreed that fine as correctional schools usually are, the community should have a part in the solution of such problems.

Parent-Teachers Back "Snow White" in Kentucky

Louisville Parent - Teachers rose to the occasion when *Snow White and the Seven Dwarfs* was shown in the Kentucky city.

An endorsement of the film over the signature of the president of the local Parent-Teacher Association went to every county school superintendent and to the director of the Catholic schools. Study material tying up with the film was sent to all English teachers. Two announcements of film performances were made daily over the radio.

As a result Louisville may be said to be among the most thoroughly "Snow White" conscious cities of the many in the United States which deserve that classification.

LESSONS from the MOVIES

Presented for the Committee on Social Values in Motion Pictures by Howard M. Le Sourd, Ph.D., Dean of Boston University Graduate School, Chairman.

FOR four years I have been reviewing motion pictures from the point of view of their social values. There has been a steady stream of photoplays that challenge the thought of people as well as entertain them. Some stir the noblest aspirations, some raise problems which seem too complex for solution, some produce wholesome irritations because they present life in such superficial patterns and some present a philosophy of life wholly at variance with its highest meanings. Life is portrayed, however, realistically, and vividly, and those who have mental vitality and physical zest will find motion pictures not a retreat from but a stimulus for living.

The growing appreciation of the quality of pictures and the increasing interest in the possibilities of using pictures as a powerful, socially - constructive force are a source of gratification to all those who have been working on the theory that motion pictures are a positive asset to the community. That there are dangers through unwholesome reactions is recognized, but the effort of the industry to reduce the occasions for these unwholesome reactions deserves praise.

If this column this year has induced individuals and groups to think about and discuss the personal and social problems presented on the screen, it will have served its purpose. This deeper appreciation of motion pictures will in turn be an incentive to producers to select those themes which have high social value.

TEST PILOT (MGM)

A woman exercises tremendous influence over her husband. Her

faith, courage, patience and inspiration can make all the difference between failure and success. Her understanding can keep his spirit up when he is downhearted. She can protect him from the threats to his own sense of sufficiency.

It was so with Ann. Though she went through agony during Jim's test-flights, she never sought to kill his spirit by insisting that he take work on the ground. Death or perpetual torture were the only possibilities for her as long as he was testing new planes. She would bewail her fate to Gunner—"Haven't I the right to live my life without being tortured every second? Haven't I?" But the only life she craved was life with Jim and she accepted the misery that went with that joy.

Life is like that in less hazardous occupations. A woman who is the true wife will see her task not in making a secure position for herself but in helping her husband realize his noblest ambitions. In her participation in those purposes she will fulfill her highest destiny.

THE ADVENTURES OF ROBIN HOOD

(Warner Bros.)

A sense of duty frequently exacts a high fee. Robin Hood had a valuable estate and a coveted social position which he forfeited in loyalty to his king and in service of an oppressed people. Such devotion was contagious, as his followers and Lady Marian proved.

The modern era is not different from the Middle Ages in its opportunities for service to persecuted people or for loyalty to a

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GRIST FOR THE LIBRARIAN'S MILL

By RICHARD JAMES HURLEY
Librarian, Roslyn, N. Y., High School

RECENTLY the proverbial rainy day came along and we did one of those things that has been on our mind for a long time. We scored the book-picture list of 113 juniors in the Roslyn High School and found that of the 60 book-movies mentioned on the list each junior had seen on the average 14 of them on the silver screen. He had also read nine of the books, so his combination rating was six and one-half. As we have on the shelves of our library all the books listed so that they are easily accessible, we have concluded that the potential reading mark in this field is approximately 40%—a real challenge. Next we tried 28 freshmen on the list of 20 play-book-movies. The average num-

ber of movies seen was eight and one-half, the plays read three and one-half and the combination one and one-half. The girls were slightly ahead of the boys in scoring.

What this rainy day exercise demonstrated to me is that there is a tremendous field for our activities and I am wondering if other school libraries find similar conditions. In order to test the reactions we shall be glad to send enough copies of our scoring list to interested schools, provided they will let us know the outcome.

Elsewhere in THE MOTION PICTURE AND THE FAMILY is men-

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Get Credits For Film-Going

(Continued from page 1)

are not recommended for the essay, novel or poetry courses, are given additional credits in the drama course.

Photoplays recommended are those which afford an opportunity for discussion of character, settings, action, historical background, social situations and moral ideals, and of course very frequently photoplays which are excellent adaptations for the screen of great novels and great plays.

Only Way of Selling Drama

In Topeka, where there are comparatively few dramatic productions, teachers are recognizing the photoplay as the only medium through which their pupils will ever gain a fundamental knowledge of the principles and technique of the drama and hence are fostering attendance at all the more noteworthy films. Their efforts along this line even proceed as far as cooperation with the theatre managers to have brought to Topeka, with assurance of mass attendance on the part of students, certain pictures which would otherwise not be shown in local theatres. *Victoria the Great* was a case in point. Special matinees have been arranged for students for such photoplays as *A Tale of Two Cities*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Conquest* and *The Adventures of Tom Sawyer*.

To foster the intelligent approach to, attendance at and analysis of the film for which credits are given, stills, group display posters and bookmarks are liberally used. In addition to giving actual school credits, special prizes of photoplay editions of books, or of theatre tickets, are given for outstanding reports on pictures. The Topeka experiment constitutes a pattern which has been tested for a sufficiently long period to prove its merit and one which would seem applicable to the solution of similar problems in many other communities.

American Methods Reach So. Africa

(Continued from page 1)

"*Victoria the Great* created a demand for books dealing with the life of the Queen and the Victorian era generally, and to cater to the demand for books about Zola the following books have been made available at the Johannesburg Public Lending Library, and can be reserved on payment of 3d.:

"A. Charpentier, *The Dreyfus Case*; A. Dreyfus, *Five Years of My Life*; P. Dreyfus, *Dreyfus, His Life and Letters*; L. M. Friedman, *Zola and the Dreyfus Case*; B. Schwertfeger (ed.), *The Truth about Dreyfus*; R. H. Sharard, *Emile Zola*; W. Steinthal, *Dreyfus*; E. A. Vizatelly, *With Zola in England*."

For Readers About Films

THE ARTISTIC SIDE OF MOTION PICTURES

By ALICE AMES WINTER

THE lowly stand-in emerges into the spotlight in this month's quota of selected motion picture reading. Dan Mainwaring, in the April issue of *Good Housekeeping*, has a particularly interesting account of the Hollywood careers of stand-ins, with especial emphasis upon Sally Sage, the stand-in for Bette Davis. Grover Jones, one of the most authoritative writers on Hollywood affairs, also pays tribute to these little-known but highly necessary film folk in an article called *Star Shadows* in *Collier's* of April 30th. Other worth while reading of the month includes:

Personalities

Christian Science Monitor, April 25: Frank Daugherty's story of how *Luise Rainer*, *Six Pictures Old*, *Wants to Play Joan of Arc*; *Boys' Life*, May: under *Movies of the Month*—an interview with Errol Flynn, who is playing the virile hero of *The Adventures of Robin Hood*, by Irving Crump, managing editor; *Liberty Magazine*, April 30, May 7 and 14 (last installment to appear May 21): *Joan Crawford's Secrets*, by Katherine Albert—in which the star reveals a side of her nature little known to the average movie fan; *Stage*, May: *Susie to a "T"*—Douglas Churchill's description of how well fitted Marie Wilson is to her part in *Boy Meets Girl*.

How It's Done In Hollywood

Parade (London), April: *Send Me Fifty Blondes*—Basler Nachrichten describes the methods by which a studio secures its extras; same issue: *Want to Be a Film Star?*—Tay Garnett lists eight things to be avoided if you would make the grade; *American Magazine*, May: *Your Chance in the Movies*, by Jerome Beatty—difficulties encountered by extras; *The Country Gentleman*, May: *They're Coming Through the Floor*, by J. P. McEvoy—still dwelling on how hard it is to get a job in Hollywood; *Cosmopolitan*, May: *That's How Movies Are Born*—Clements Ripley discloses behind the scenes secrets; *Popular Mechanics*, June: *The Latest Movie Thrills*—telling how the studios evolve some of their most exciting effects; *Popular Photography*, May: *He Makes the Stars Shine*—Leonard Paige interviews Ray Jones, head of Universal's still department, on how modern publicity pictures are made.

Having A Scientific Slant

Motion Picture Daily, May 2: *Television Veil Drawn*—Gilbert Seldes describes television's present and outlines its future; *Popular Mechanics*, May: *Latest Tricks of the Animated Film Makers*, by William E. Garity—a description of how the Walt

The second and final article in a series dealing with films as the handmaiden of art. This time the author concentrates on "Picture Technique."

Picture Technique

MOTION and background belong to motion pictures on a wide scale, with constant changes such as can be used by no other art. They constitute the first subjects that must be studied in an attempted mastery of film technique. Hitherto the great and constantly changing canvas has been confined to literature, to words. Now it serves the eye. You may see the mountain pass or the wide plain with a slow train of wagons moving across it, or the storm at sea, or the sliding of a canoe through rapids, or whatever great movement your author and director will. Such a picture as *Dodsworth* is like a vision of beautiful cities. A recent critic said that the Battle of New Orleans in *The Buccaneer* was probably better than the real one. The whole of Chinese character and life flashes into moving reality in *The Good Earth*. Fairies step down moonbeams in *A Midsummer Night's Dream*.

2. *Naturalness*. The stage actor must train his voice to carry over distance and he must express emotion even more by his bodily movements, which can be seen from afar, than through his face, which is not much more than a dim blur to the balcony. The picture actor uses his natural voice (even to a whisper), his natural movement, his natural expression. He must avoid the "theatric". He must give the sense of reality.

3. *The Camera Angle* is one of the most important, unique elements in the tools of the film. It means that photography is not literal, but that the camera sees only what its master photographers choose it to see. We get away from the fixed point of view. We see a ballet from the front, as any audience would. Next we are above, watching its dancers, who look as though a flower were opening and shutting. Now we come close to see the most delicate shifts of facial expression. Then we stand far off and that face becomes only a small, constituent element in a vast scene. We fly along a country road with a horse or an auto instead of watching it go by. Approach, withdrawal. Sometimes the camera angle has significant psychology, as when, in a mystery story, the curious divergence from normal suggests something sinister, or the blurring of an image does something to our own mental image.

4. *Methods of Concentrating Attention*. Closely allied to the above is the way the picture-maker compels you to look at what he chooses. There is a crisis going on in the actor's

soul. Then you see him close up. There is nothing else to look at except his self-revealing expression. Gossip spreads; you see one face after another, catch a few words, get a passing impression of excitement, telephone messages. A character suddenly remembers a long-past event. Your eyes travel with his memory back as you see that event re-enacted in a flashback. There is infinite variety in this characteristic film treatment.

5. *Time Lapses*. The novelist tells you that years have gone by, and what happened. The theater program announces that there is an interval of so long between scenes 1 and 2, and the curtain rises on a conversation that explains the interval. The picture does it not in words, but in "shots". The apple blossoms turn to fruit; the fruit falls; the tree is bare. It is winter instead of spring. Or the leaves drop from a calendar. Or the clock turns swiftly. A hundred delicate devices that carry the idea of time have been developed. Perhaps among the most striking is

6. *Montage*, in which both time and action are combined in a series of swiftly overlapping shots. For example, a girl rises rapidly in her career and becomes a great operatic star. Falling on top of each other are the shots that show program after program, trains, new cities, applauding hands, glimpses of beautifully costumed roles one after the other, and behold, in a few seconds, years have passed and our heroine has travelled from an attic to the Metropolitan Opera House. Or a war is on. We do not need to see it in detail. The overlapping shots, incredibly swift, give us rolling cannon, marching men, smoke, bombs, swift death. A minute has piled up picture on picture. And we saw the battles, saw their result, knew that time had passed.

7. *Symbolism*, the presentation of a physical fact or object to carry a spiritual or psychological meaning, is used greatly in pictures. You do not need to tell the story of a boy's tramp from London to Dover. A flash of little feet plodding through mud, a milestone, the grasping hand of a pawnbroker taking a little coat—and the tale is told. Petals falling from a vase of roses on a window sill; the cross in the background of a trial scene, each tells a spiritual story. Closely allied to this is the way many pictures set the key to a whole story in an opening scene. When the little dog in *The Barretts of Wimpole Street* listens for a moment to Mr. Barrett's hypocritical, cruel voice, tucks his little tail between his legs and scuttles upstairs, the whole plot is pre-visualized. The countryside of the 18th Century in *Berkeley Square*, the dancing in the Place Bastille in *Tovarich* give a key to the drama that is to come.

8. *Picturizing the Inner Life*.

Brooklyn Gives Another Fine Junior Program

(Continued from page 1)

Theatre. As at a previous highly successful children's matinee in Brooklyn which marked a pioneer effort, the house came close to "standing room only." Again a committee of mothers served as hostesses and again Boy and Girl Scouts kept the unobtrusive order that is the finest kind of discipline.

Planned primarily for entertainment, the program still had its educational values, for among the pictures shown was *The Romance of Louisiana*, an absorbing historical film. The full length feature, *Stormy*, a film with an amazingly clever horse as the star, greatly entranced the young audience. Cartoons and shorts in color rounded out a much enjoyed program.

As at its first children's matinee, the Motion Picture Council had the enthusiastic cooperation of the schools, to which tickets were sold at ten cents each and delivered without charge provided the order was for a hundred or more.

We have noted that both the novel and the film claim the right to enter the inner life of their actors, different as are their methods of telling the story. The writer does it in words. In old times the dramatist used to do it in an "aside," shouted loud enough for the balcony to hear. In the film, the flashback may show a memory or connect a present crisis with a happening of long ago; or it may reveal a fear that is passing through the actor's mind; it may show the thing he hopes will come to pass; it may tie him to some far-distant event; it may reveal his love in the face that flashes before his inner eyes.

9. *Rhythm*—vibration—is a kind of connecting link between the material and the immaterial, the body and the soul. It is certainly one of the great awakeners of emotion and so, for the picture maker, whose desire is to grip the emotion of his audience, it becomes a servant of prime importance. Besides the rhythm of music the film studies rhythm of action. This has always belonged to drama. Shakespeare was a master of it. Go so far and you must swing back or you will overstrain audience emotions and so destroy values. The swinging pendulum of action is necessary. There is also a rhythm of light and shade, the alternation of sound and silence, the balancing of long shots and short shots, motion picture devices.

If you develop your own appreciation of the inter-relation of motion pictures with other arts, as well as the constantly growing use and freedom in using its own individual and unique technique, you will find your own enjoyment and understanding keeping pace with your analysis of pictorial ways and means.

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WHO'D HAVE THOUGHT IT?

Popular though they know motion pictures are, the ordinary run of citizens have little idea how much time is actually consumed in American motion picture theatres. Basing his calculations upon the fact that more than 80,000,000 people attend the film theatres in the United States every week, Professor Arthur J. Todd of Northwestern University has arrived at the conclusion that Americans spend 2,300 years in the picture houses of the country every twenty-four hours.

For Readers About Films

(Continued from page 5)

Disney Studios operate.

Miscellaneous

Wall Street Magazine, April 23: *Hollywood Watches the Dollars*—C. F. Morgan describes economy production measures adopted by the leading producers.

A New Reviewing Service

Farm Journal, May: *May-time Talkies*, by Charles F. Stevens—an interesting reviewing service in which pictures are appropriately classified as "Cream," "Grade A," "Grade B" and "Skim."

Music in the Films

Pacific Coast Musician, April 16: *Picture Music of Tomorrow*—an interview with Alfred Sndrey, by R. Vernon Steele, in which the interviewee visualizes music as becoming something far greater than a background, a very vital and important part of the film itself; Christian Science Monitor, April 27: *Music for the Millions*, by Frank Daugherty, who tells how some of the foremost contemporary composers help make motion picture backgrounds of sound to accentuate the emotional values of the photoplay; Modern Music, March-April: *On the Hollywood Front*, by George Antheil—which is just what its title implies, a story of new developments in film music.

Of Especial Interest to Educators

Educational Screen, April: E. Winifred Crawford gives an interesting evaluation of *Amateur Motion Pictures in the Schools*; Charles F. Hoban, Jr., discusses whether there is anything wrong with films in general education.

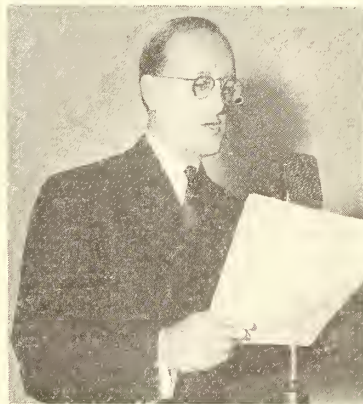
New Books on Films

The History of Motion Pictures, by Maurice Bardeche and Robert Brasillach. Translated and edited by Iris Barry. (An international survey with many photographs). Published by Norton.

We Make the Movies, by Nancy Naumburg—an exposition of how films are made, also published by Norton.

SNAPSHOTS OF FILM PERSONALITIES

THESE are the days when the once lowly short is assuming a place of paramount importance on motion picture programs. And no man has done more to give it this new dignity than Pete Smith, the "voice behind" the MGM shorts. Although almost no one in the average motion picture audience knows what Pete Smith looks like, he is easily one of the leading personalities of the screen and nothing



has done more to establish this reputation for him than the filming of the *Romance of Radium*.

More adventure, hazard and drama than accompany the making of most feature films played a part in the filming of this two-reel short which was the first picture ever made of the most dangerous substance known to man. *Romance of Radium* takes ten minutes to run, but it took ten months in the making, besides a long period of preliminary research. Before a camera had even clicked Pete Smith and his aides had wrestled with many complicated problems of production, not the least of which was how to devise adequate protection to safeguard the workers from the deadly radium rays. Eventually they evolved a weird costume fabricated of lead and wool which was worn by all workers on the set. A feature of this costume was a hood of similar material, lined with pure lead, and with specially prepared glass eyes which enabled the wearer to look at radium without danger.

When the filming of radium was first contemplated Mr. Smith thought of operating the camera by remote control but this did not prove practical and so a special apparatus had to be made for the cameraman and camera which consisted of a shield of lead with a glass panel.

Then came another problem. Ordinary film was not adequate to take pictures of radium. Subjected to the emanations from the mineral it became cloudy. So a special film had to be perfected which would withstand the rays long enough to get a clear picture.

"All this trouble to make a single short subject!" the aver-

age film-goer would say. And yet, it is just this attention to detail which makes Pete Smith a king in the short subject world.

Nor is his fame based solely upon *Romance of Radium*. Recent months have brought many new and fascinating Pete Smith specialties to the screen. In February came *Friend Indeed*, which immortalized in celluloid the Seeing Eye dogs. March chalked up another triumph, with *Jungle Juveniles No. 2*, an inspired study of a small boy, two chimpanzees and an elephant in a series of jungle experiences. Last year Pete Smith tackled the problem of making cooking interesting on the screen and won a prize for his fascinating short entitled *Penny Wisdom*, featuring the New York Journal-American's home economics expert. This year in April came *Penny's Party*, another culinary specialty in Technicolor, which has brought the popularity of cooking to a new high.

MGM's interesting expert on short subjects is a typical Manhattan product. He was brought up in the center of the big city, with the railway yards as his playground and the Hudson River as his swimming pool. Educated in the public schools, he graduated from business college in the midst of the panic of 1907. After this disastrous start his varied business experiences included a brief period as a shorthand expert, 24 hours as advertising solicitor and review writer for the weekly publication of the White Rats Union of Vaudeville Actors, which promptly folded up, an interlude as motion picture critic for "The Billboard" and then a thorough grooming for spectacular exploits in the publicity field as assistant to the dean of press agents, the late Harry Reichenbach.

Ingenuity Marks His Career

Ingenuity marked Pete Smith's career long before he became the voice behind MGM shorts. One of the best stories told about him is a scheme he invented to exploit Douglas Fairbanks's *Robin Hood*. He conceived the idea that it would be good advertising if Mr. Fairbanks shot arrows from the roof of his hotel and the cooperative star complied. Unfortunately a particularly well aimed shot punctured the anatomy of a furrier working in a nearby building. It brought discomfort to the furrier, but Pete Smith got his headlines for Douglas Fairbanks just the same.

Pete Smith stepped into his present position as the unseen voice of the films following the death of a friend, Joe Farnham, who had been selected to write a series of short features. His followers say he grows better and better on the job. Smith is five feet, nine inches tall and rather nondescript in coloring, and looks a good deal more like a college professor than his hidden screen personality would indicate.

Grist From The Library Mill

(Continued from page 4)

tioned a group of books that go well with *Test Pilot*—bound to be a "best" with boys. We would like to slip in a few other ideas here. By all means turn over to your airplane club the promotion of this film. They may choose an exhibit of model airplanes, or an assembly program dramatizing aviation, or a field meet on the school grounds, or a set of posters depicting the development of aviation. If you have no club, this activity may be the "take-off" for the formation of one.

Knights of the Round Table, a coming Paramount production, looks like a good bet to us. With *The Prince and the Pauper* still fresh in mind and *Robin Hood* coming up, the story of beloved King Arthur and his knights should rate as "tops." This will appeal more to the elementary and junior high than to senior high, but *Snow White* has demonstrated decisively that we don't outgrow our love of the fanciful and legendary. Moreover there is a great thrill in any film or book about those brave old days. Howard Pyle's four-volume edition (the Brandywine) is the most complete, but there are numerous one-volume editions, such as Malory's "Book of King Arthur," the "Boys' King Arthur" edited by Sidney Lanier with Wyeth illustrations, Allen's edition in the Windermere series and that by Frith, illustrated by Frank E. Schoonover. We should include Tennyson's "Idylls of the King" and Malory's "Morte d'Arthur."

Then there are the innumerable books of English history, stories of kings and knighthood, and volumes of legends of the Middle Ages. The Abbey pictures of the Grail and Passing of Arthur can be bought in many sizes from any good art supply house. The possibilities for dramatization, art work, creative writing and individual projects are only limited by our imagination.

Riverside Council Overcomes Obstacles

(Continued from page 1)

ally won over, the superintendent of instruction, who had all along been much interested in films, became a member of the Council.

A few of many worthwhile features of the Council's present program include weekly publication of the Council's reviews and audience ratings in local newspapers; presentation of film reports in a monthly bulletin and at regular meetings of the Council, and as an information service at the Riverside Library. The Council cooperates with a local theatre by furnishing hostesses each Saturday afternoon for a Junior Matinee. A circulating library is maintained of books, booklets and files of special papers dealing with the cinema and the contents are in great demand.

Lessons From The Movies

(Continued from page 4)

cause that is at least temporarily unpopular. There seems to be abroad in the world a general policy of submission to leadership that carries a big stick. Immediate security lies in a quick "Yes," even though ultimate welfare might require an obstinate "No."

Modern Robin Hoods, different in dress, defense and attack, but having the spirit that dares to promote a world in which people may live happily and peaceably together are needed in the world today. Oppression must give way to tolerance! Persecution must be replaced with cooperation.

FOUR MEN AND A PRAYER

(20th Century-Fox)

"A good name," said a wise man of old, "is more to be desired than great riches." The four sons of a Colonel, dishonorably discharged from the English service, felt it to be their highest duty to prove their father innocent of false charges and clear the family name. Pride in a family name, the desire to keep it untarnished, the ambition to make it stand for honor and distinguished service should be the constant concern of self-respecting men and women. If families can build ideals around this common interest, they will discover an effective source of strength, determination, and inspiration.

As the picture proceeds one wonders how some men, like Lynn's father, can justify participation in a business that is anti-social on the basis that if they did not profit by catering to the evil practices of others, somebody else would. Does one who cooperates in the furtherance of wrong in any way, become guilty of all its horrors? Principles of law make guilt rest upon any who is an accessory even in a small way. Thus do the "merchants of death" become murderers and the electors of unscrupulous politicians become grafters and thieves.

CONDEMNED WOMEN

(RKO Radio)

The very title of this picture tells the fate of those women who through one cause or another have been convicted under the law. The hopelessness of restoration is the awful tragedy. Punishment by imprisonment is enough, but living perpetually under condemnation is too much. Society has not learned to think of its laws and prisons as redemptive. Usually they are not, but a more understanding community could reclaim to social usefulness many of those who are not anti-social at heart.

Should the young, ambitious doctor marry an ex-convict? Would it have ruined his career, regardless of the character and personality of the girl herself? Was the girl justified in preferring prison to freedom in an unfriendly world? To what extent is society to blame for its criminals and what is its obligation to them?

FILMS FOR THE PUPIL AND TEACHER

By HAROLD TURNER

Chairman of the Department of Drama, Los Angeles Junior College

WITH delightful spring days lengthening into anticipated summer vacation joys for pupil and teacher alike, there remains but a brief time for the directed consideration of motion pictures.

As we teachers approach these closing periods, two questions seem to cry for adequate answers: What film is completely worthy of use as a general review, as a check-up on the school year's activities? What films may we recommend as summer fare for our pupils?

The first question has been answered by Warner Brothers in their noteworthy presentation of *Robin Hood*, and the second in the array of significant stories now in Hollywood production, aimed towards release during the next three months.

THE ADVENTURES OF ROBIN HOOD

(Warner Brothers)

Whatever cinematic phase has been the aim of various units, *Robin Hood* offers an outstanding basis for a summary of ideas correlated with a visual illustration.

For Art Classes

If the emphasis has been placed upon art and its appreciation, the color in each of the individual frames, as photographed by the Technicolor process, provides almost endless subjects. Paramount of these are color selections; the use of closely related colors and contrasting colors, their assistance to an artistic composition, and their contribution to dramatic values. Worthy of discussion are the selected exterior backgrounds, designed and executed interior settings, the castle furnishings and particularly the costumes of the court attaches. Remarkable in flat photography is an approximation of third dimension, achieved in many of the spacious castle scenes.

For Music Classes

For music classes an original, orchestral-choral score of exceptional dramatic style has been recorded. It is written under and over the dialogue, accompanying, projecting and often strengthening the action, assisting the quieter moments and building the response up to or subsiding away from the higher emotional climaxes. Simultaneously the music forwards the theme and assists in creating the proper mood and atmosphere in relation to the varied situations. The woody music, the pompous processional marches and the rough warfare passages are all singable melodies patterned after the style of "The Beggar's Opera."

For Social Problems and History Study Groups

Social problems and history study groups will find *Robin Hood* a vital subject. The cen-

tral theme of social oppression is interwoven visually and audibly with an entertaining story and never becomes obtrusive or subsequently distracting to a complete enjoyment. The many historic characters and events, the English scenes of renown and the presented cross-section of English life of 750 years ago also form topics of interest.

For Motion Picture Appreciation Groups

Motion picture appreciation groups will find that the film offers brilliant examples for a check-up in screen-play construction; photography and lighting, which are particularly commanding; scene, costume and action design; casting and acting; direction and editing.

For Physical Education Classes

Quite unusual, too, are the presented opportunities for physical education classes, in that the film, primarily an action one, presents exceedingly fine displays of sword play, archery, ancient quarter-staff fighting, gymnastics and horseback riding.

Certainly *Robin Hood* includes every element an instructor wishes to utilize as a review of topics analyzed during the school year.

Future Summer Films

The coming months, rich with treasures of motion picture entertainment, will be high-lighted by MGM's presentation of *Marie Antoinette*, based upon the romantic biography by Stefan Zweig, and the Twentieth Century-Fox feature, *Kidnapped*, as adapted to the screen from the Robert Louis Stevenson adventure novel of the same name. Members of history and art groups especially will be interested in these films and appreciation students may be urged to contrast the novel and cinematic versions.

Production of two forthcoming films as translated from dramas of different types will allow a comparison between forms of stage and screen requirements: Sidney Howard's play, *Yellow Jack*, and the George Kaufman and Moss Hart comedy, *You Can't Take It with You*. *Yellow Jack* is to be made by MGM and *You Can't Take It with You* by Columbia. Copies of these books are available in many libraries.

Paramount Pictures plan to release three important films from original screen material: *Professor Beware*, which might be assigned as a study of comedy; *Spawn of the North*, an exposition of the Alaskan salmon fishing industry, as a consideration of factual data united with entertainment values; and *The Texans*, a story of the establishment of the famous Chisholm cattle trail, as a class report on dramatic conflict.

If the teacher so desires, mu-

STILLS NOW AVAILABLE ON THESE PICTURES

Adventures of Robin Hood
Adventures of Tom Sawyer
Adventures of Marco Polo
Alice Adams
Anthony Adverse
As You Like It
Bad Man of Brimstone
Buccaneer
Captain Blood
Come and Get It
Conquest
David Copperfield
Dead End
Ebb Tide
Girl of the Golden West
Gold Is Where You Find It
Good Earth
Great Garrick
Heidi
High, Wide and Handsome
Hurricane
In Old Chicago
Kidnapped
Last Days of Pompeii
Life of Emile Zola
Little Minister
Little Women
Lloyds of London
Lost Horizon
Maid of Salem
Midsummer Night's Dream
Mutiny on the Bounty
Of Human Hearts
Parnell
Plainsman
Prince and the Pauper
Ramona
Rebecca of Sunnybrook Farm
Romeo and Juliet
Rosalie
Scarlet Pimpernel
Snow White and the Seven Dwarfs
Story of Louis Pasteur
Submarine D-1
Tale of Two Cities
Test Pilot
Treasure Island
Victoria the Great
Wells Fargo
White Banners

Price—\$1.00 per set.

Order through Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York, N. Y., but please do not send stamps.

Practical Pointers

(Continued from page 1)

teachers, members of the staff of social welfare agencies and others interested in film study.

The newest activity of the Council is to sponsor, in cooperation with Manager Clement Murphy of the Ritz Theatre, a series of special showings designed for pupils and teachers. The first, *As You Like It* with Elizabeth Bergner, followed a three weeks' intensive period of study in English departments.

The second will be *Victoria the Great* and it is hoped later to secure some foreign language films. Admission for these performances, which open at 9.30 a.m., is 10 cents.

sic students could be directed towards *Alexander's Ragtime Band*, now in production at 20th Century-Fox, which will trace the history of popular music from ragtime to modern swing. Reading reference might include *Tin Pan Alley* by Isaac Goldberg.

Elmira Stages A Successful Movie Week

Any resident of Elmira, New York, had the slightest doubt as to how much Hollywood fashion influence America, his doubts would have been set at rest during the recent local observance of Motion Picture Week.

Practically every merchant in Elmira yielded to the persuasions of the Elmira Better Films Council and arranged special display windows in which the Hollywood motivation of present-day styles was emphasized. Department stores and men's clothing stores were among the leaders. Music stores featured musical hits from the films. Camera stores displayed projectors, film and motion picture equipment. All the libraries exhibited film posters and one of them presented an elaborate exhibit of *In Old Chicago*, which was currently playing. Books which had been made into films and reference books about the industry were liberally displayed. Cooperating with the merchants and the Council, the Association of Commerce presented a half page article in its monthly magazine dealing with local Motion Picture Week observance.

Announcement of Motion Picture Week was made in all schools the week previously and some of the theatres used trailers on the screen and announcements in their advertisements. Interested pastors also helped by referring to the observance from their pulpits.

Film Study Guides Now Appear In Printed Form

Already so successful are the study guides issued by the Public Relations Department of Fox-West Coast Theatres, Inc., that the mimeographed form has given way to an elaborate printed pamphlet. First of the new type is the guide on *The Adventures of Robin Hood*. Harold E. Turney, Chairman of the Department of Drama of Los Angeles Junior College, who wrote the guide on *In Old Chicago*, is again the author. Samples of these guides may be obtained by those interested by addressing Harold E. Turney, Editor, Film Study Guides, 1116 South Hope Street, Los Angeles, California.

A Generous Manager Aids Poor and Shut-Ins.

Hats off to Manager Goring of the Fulton Theatre in Pittsburgh. He advertised that those who could not pay to see Deanna Durbin in *Mad About Music* would be admitted free. He also offered to convey shut-ins free of charge to the theatre and return them to their homes. Interesting was the fact that although a number of people did apply to see the film free of charge each was a person of unquestioned integrity who could demonstrate beyond doubt his inability to meet the expense.

Grown-Ups and Youngsters Thrill Alike To Air Film



Clark Gable instructs the "rookies" in M-G-M's aviation epic, "Test Pilot"

FEW are the pictures that have as great a pull for both adult and youthful audiences as Metro-Goldwyn-Mayer's *Test Pilot*. Rated "Best of the Month" by both East and West Coast Preview Committees, called by one "brilliant entertainment crackling with suspense" and commended by the other for its "distinguished acting, vital human appeal and amazing photography" the film, starring Clark Gable, Myrna Loy and Spencer Tracy, emerges definitely into the ranks of great pictures. It will appeal to adult audiences for its sheer drama, and to youthful audiences, particularly boys, for the sidelights it gives on the science of aviation.

Exciting Stories Are Told of Making

All sorts of exciting stories are told about its making, not the least of them the tale of how Clark Gable and Spencer Tracy, who is his running mate in the film, raced with each other to obtain the pilot's license which was imperative before they could become chief actors in its aviation scenes.

No aviation film has ever conveyed more truly the atmosphere of airports, for all the flying scenes were made at the great flying bases. Among the most exciting are authentic scenes of the Cleveland air races, which Gable, in his role of "test pilot," is supposed to win for his employer. Eighteen cameras and a total of 50 planes were employed in aviation scenes made at March Field in California.

Test Pilot marked the invention of a new device which for the first time makes it possible to record flying sounds and the sound of the human voice simultaneously. This is a lapel microphone which was buried in Mr. Gable's sheepskin coat. This enabled him, by dropping his head slightly, to speak into the sensi-

tive instrument so that his words might be audible above the hum of the motors.

Few films lend themselves to library and school cooperation better than *Test Pilot*, for as soon as he has seen the film the average American boy is sure to demand books on aviation.

Air-Minded Boys Want Information

If he is genuinely air-minded he will want detailed information on test piloting, commercial and military aviation, air-racing, stunt flying, parachute jumping and other careers in the field. Our Library correspondent, Mr. Richard James Hurley, suggests that he will find very satisfactory for this purpose *Test Pilot*—the life of Jimmie Collins who died pursuing this hazardous profession. He also recommends *Flying for 1937* published by the Aeronautical Chamber of Commerce and Arnold's *This Flying Game*. He recommends Chatfield's *Airplane and Its Engine* or Page's *Aviation Engine Examiner*; Murphy's *Parachute*; Allen's *Wonder Book of the Air* and Hodgins and Magoun's *Sky High*. White's *Gliding and Soaring* is commended as a recent treatment of motorless flying. Harney's *Skycraft Book* is a concise handbook on the junior level. Collins' *Boys' Book of Model Aeroplanes* and Hamilton's *Complete Model Aircraft Manual* cover the hobby angle.

The romance of aviation, good reading for both youth and grown-up, lies in such books as Thomas's *Red Knight of Germany*, the inspiring life of Baron Von Richtofen, World War Ace. Lindbergh's *We* is, of course, part of our American heritage and his wife's *North to the Orient* can well be included here. The late Amelia Earhart has written two fine books for us. Books on aviation are legion and only a few are suggested here.

Atlanta Sets Speed Record In Reviewing

LIBRARY and school cooperation with films have been brought to an unusual degree of efficiency in Atlanta this past winter through the intensive cooperation of Mr. W. S. Bell of the Visual Education Department of the City Schools with the Better Films Committee, Mrs. T. Clifton Perkins, president.

Three hours after any new picture is shown in Atlanta information concerning it, together with its audience suitability rating as determined by the Better Films Committee, is available by telephone from the public library. This is believed to set a new speed record. The library also cooperates by extensive film displays.

Many of the Senior and Junior high schools have formed motion picture appreciation clubs which meet regularly to discuss current films. Frequently outside speakers address the group. Discussion in one of these clubs proved so stimulating that it enabled Miss Louise McCauley to win the National Metro-Goldwyn-Mayer *Romeo and Juliet* prize which entitled her to a trip to Europe.

On May 9 the Council inaugurated a new enterprise, a radio program which will bring to Atlantans every week up-to-date information on films.

Film Study Given Extra Sugar Coating By Council

For those who like to take even such fascinating topics as motion picture study with an additional chocolate coating, a plan recently put into operation by the South Buffalo Film Council is cordially recommended. Among the most popular of recent social events have been "dessert luncheons" under Council auspices with a motion picture preview as the noontime entertainment feature and cards following in the afternoon. These previews have served greatly to augment attendance at the films, *In Old Chicago*, which was initiated in that way, being shown for the three succeeding weeks to capacity houses.

Planned for the immediate future is a special get-together luncheon followed by a preview of *Of Human Hearts*. Presidents of local women's clubs and pastors of local churches will occupy seats at the speakers' table.

Attracts Overflow House

The 13th Anniversary of its Mother's Day Matinee, a typical Macon institution, was observed this year in Macon, Georgia. Cooperation between the Better Films Committee and local theatre managers put it effectively "over the top". Baskets of flowers were presented to the youngest and oldest mother present and to the mother of the largest family. The matinee attracted an overflow house to one of the largest theatres.